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ORGAN. 73.

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73

Twenty Five
SHORT STUDIES
in
Scale Passages

for the

ORGAN

IN ALL KEYS

Composed
by

A. P. Alderson

Mus. Doc., A.R.C.M.

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Price 2/-nett.

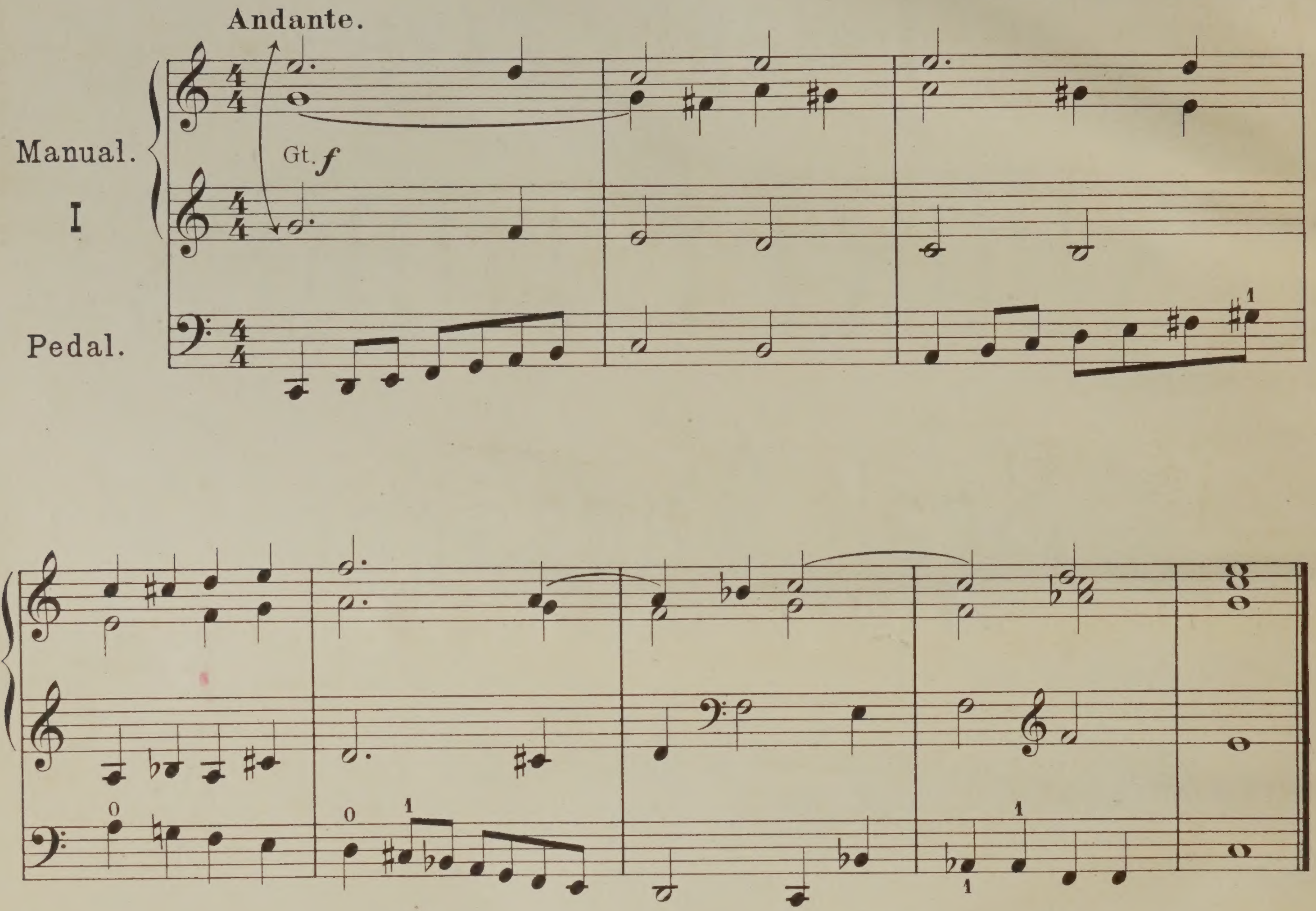
LONDON,
H. W. GILL & Co.
13. Castle Street, Berners Street. W.

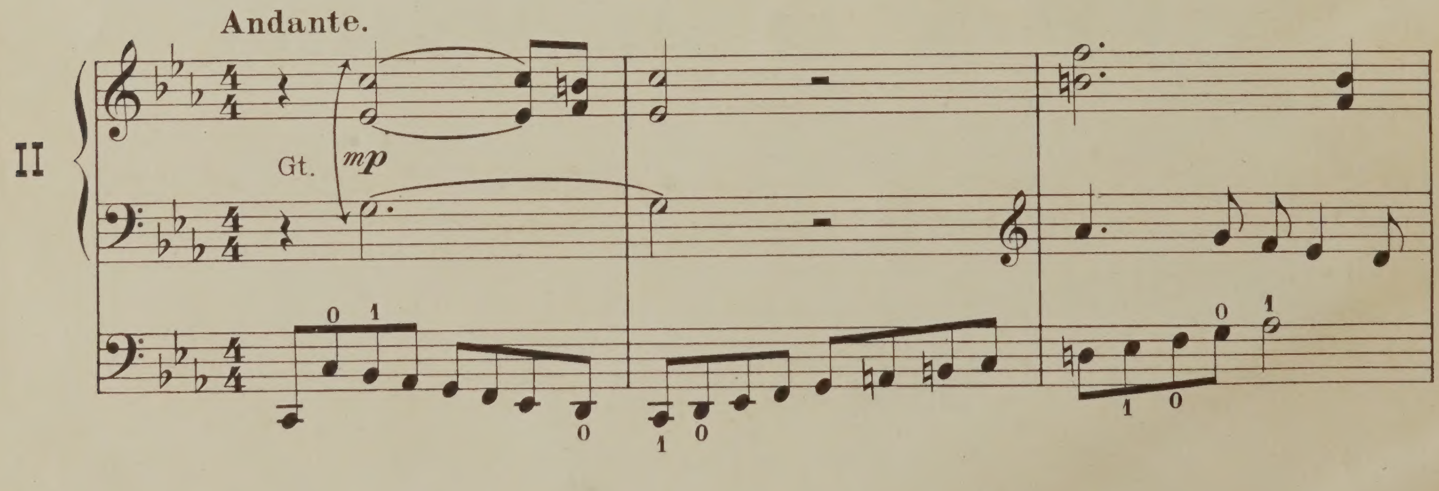
Printed by C.G. Röder, Leipzig.

25 Short Studies in Scale Passages

for the Organ.

A. P. Alderson Mus. Doc.


Andante.
Manual.
I
Gt. f
Pedal.
1
0
0
1
1
1


Andante.
II
Gt.
mp
0 1
0
1 0
1 0
0 1

---

* Where no *pointing* is marked alternate feet are to be used.

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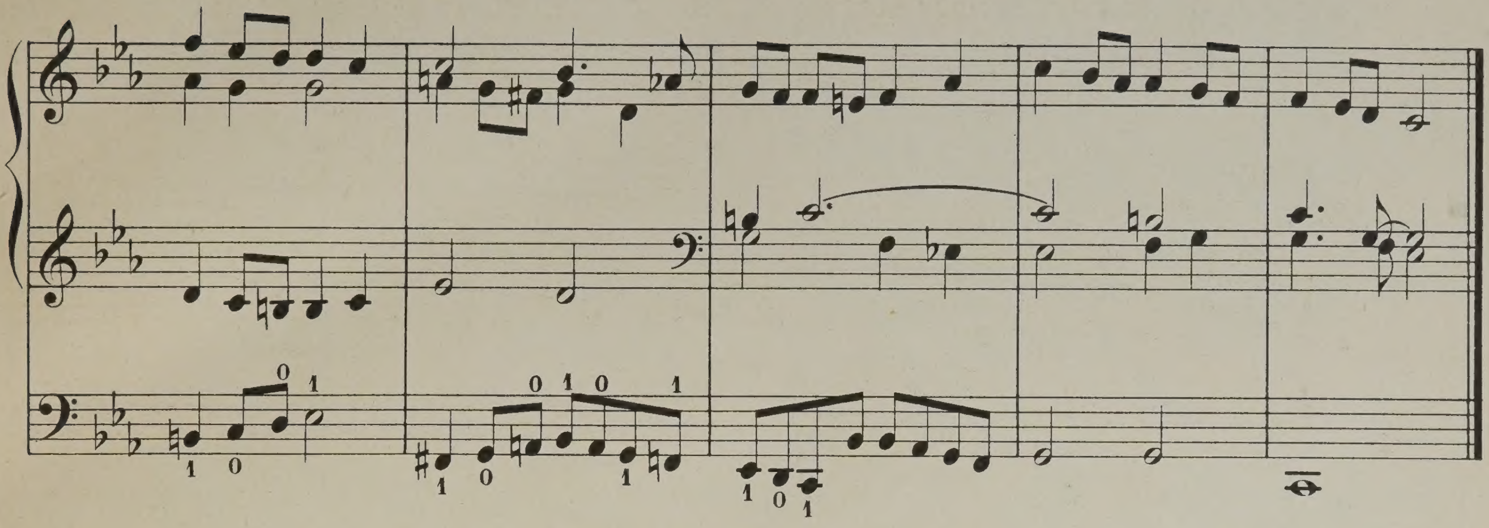

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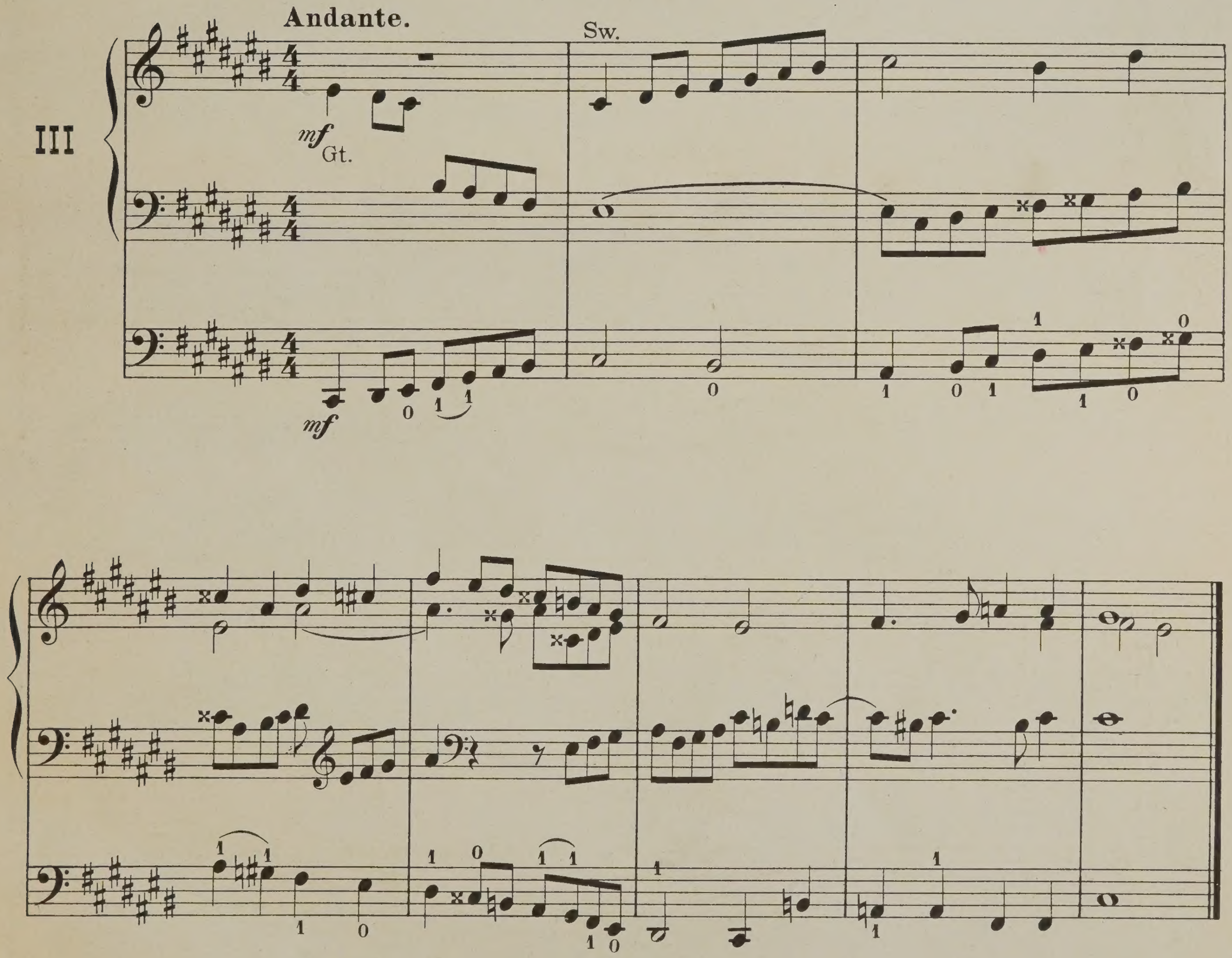
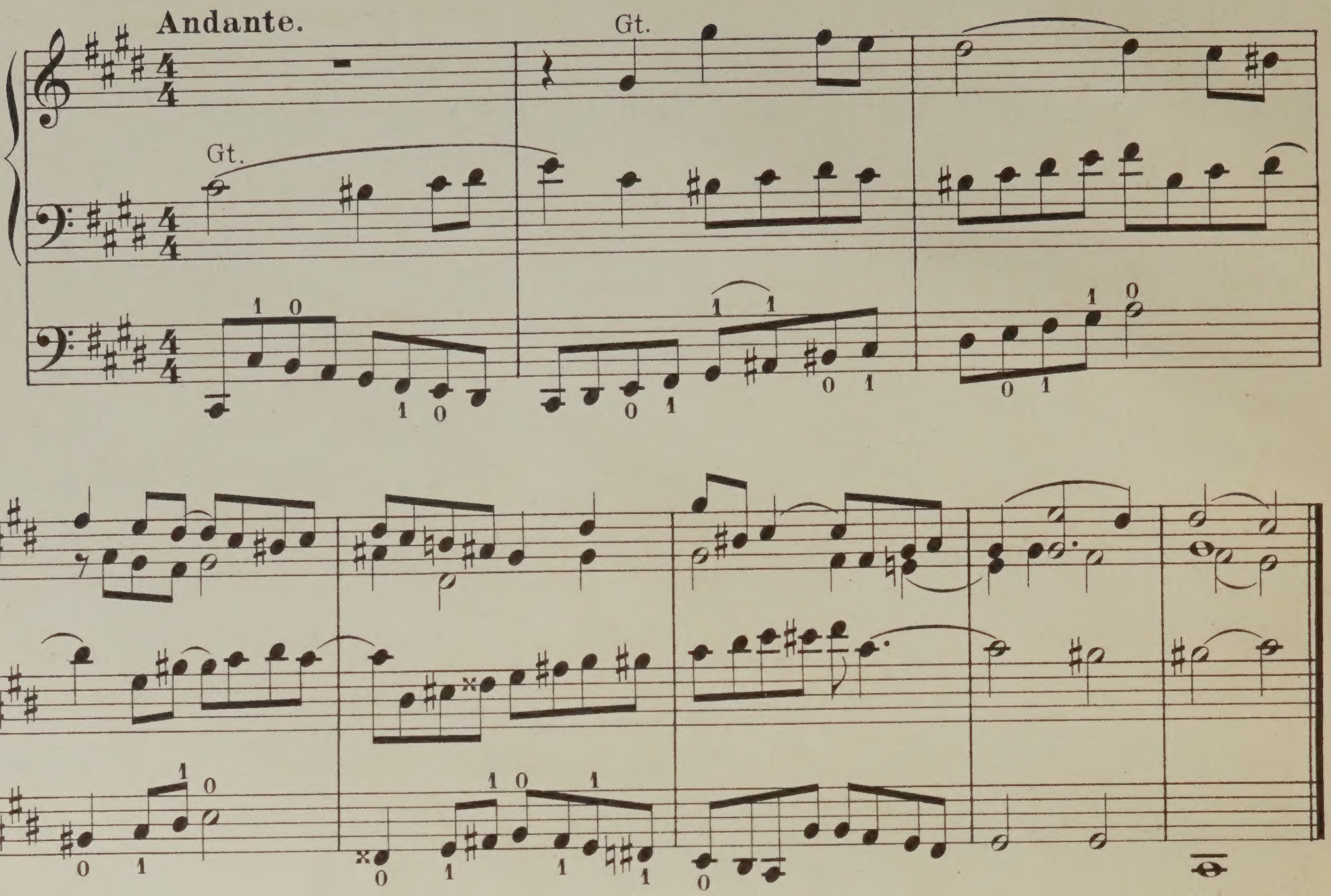
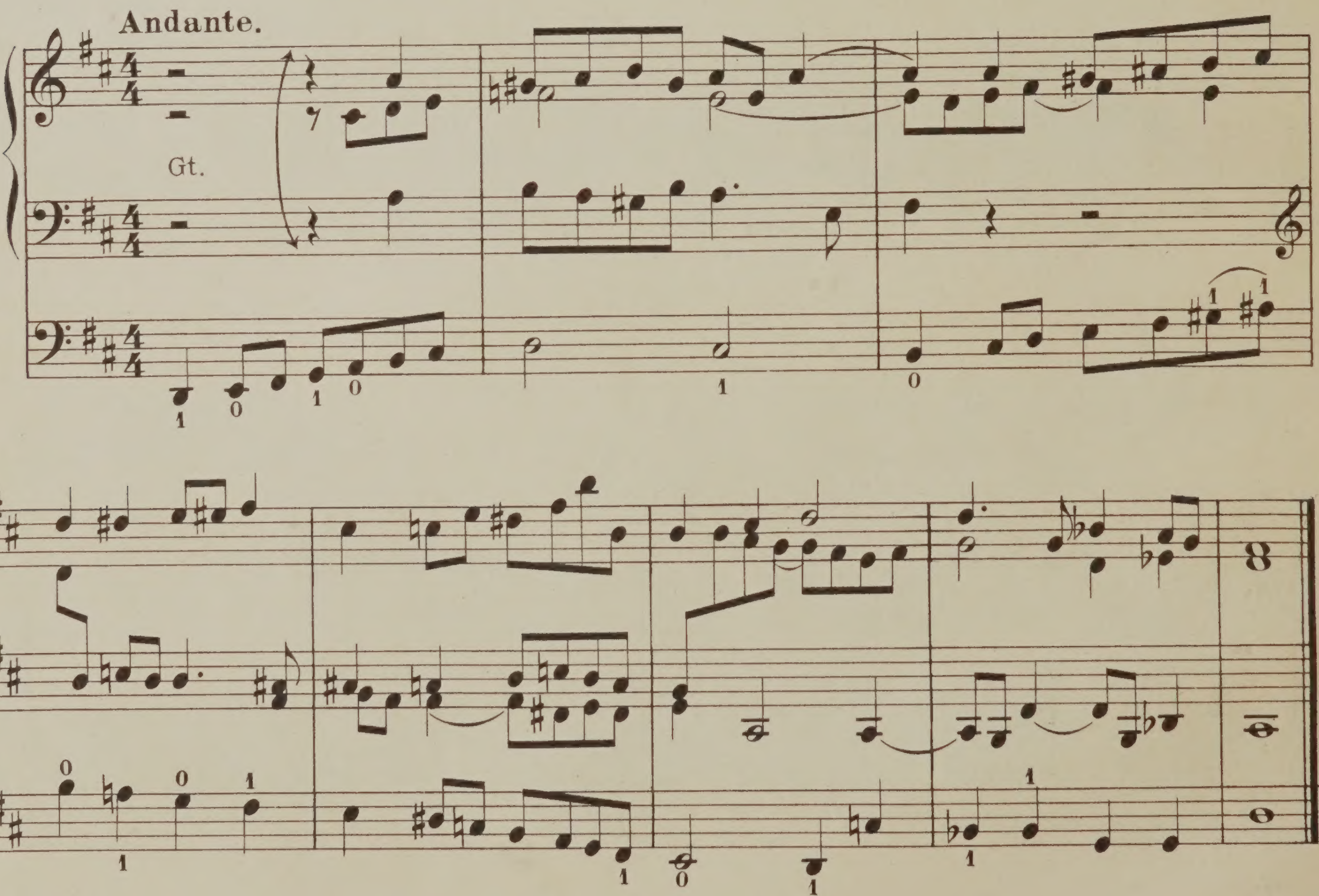

Andante.
mf
Gt.
Sw.
mf

2638602

IV


Andante.
Gt.
Gt.

V



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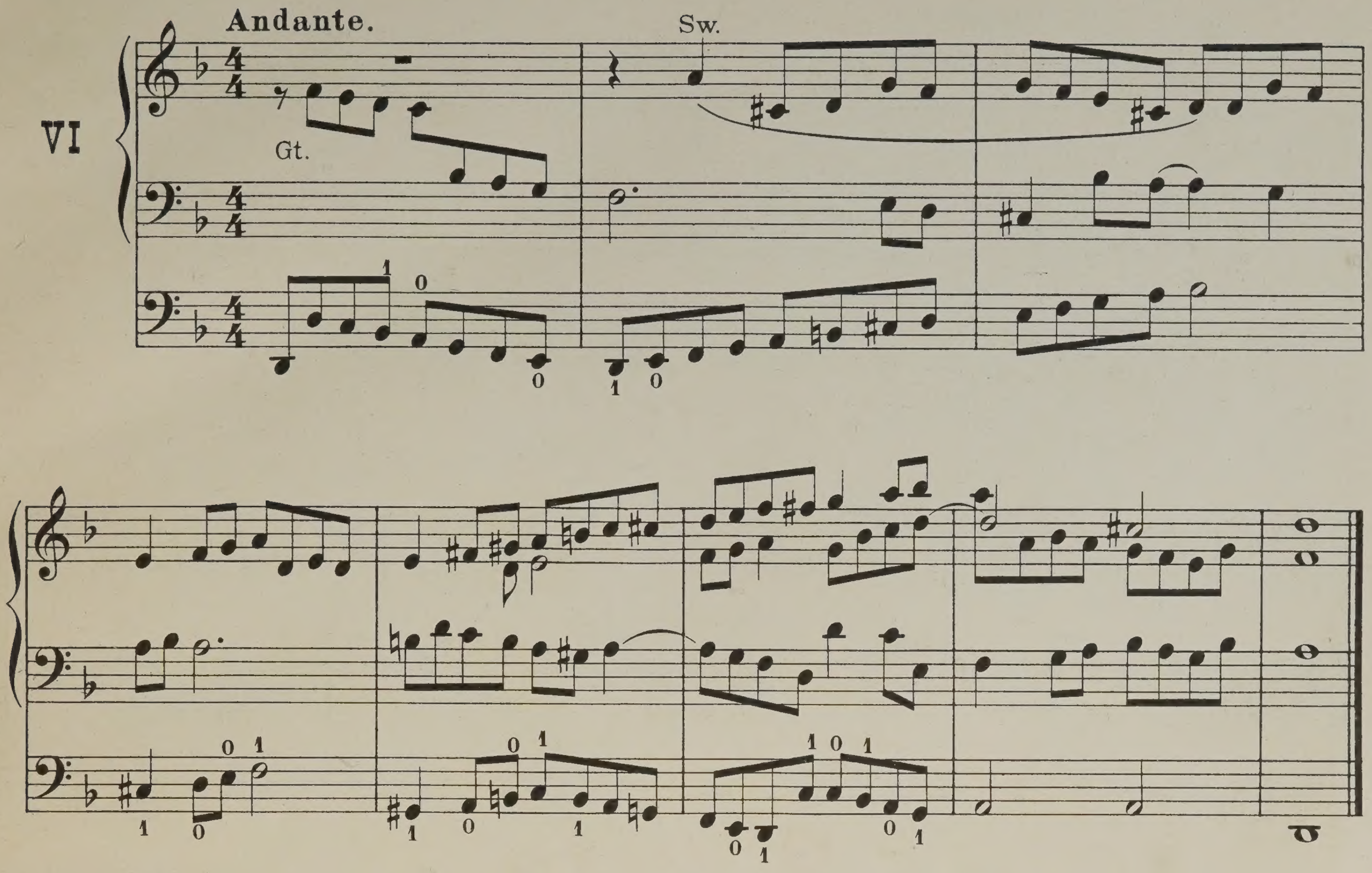
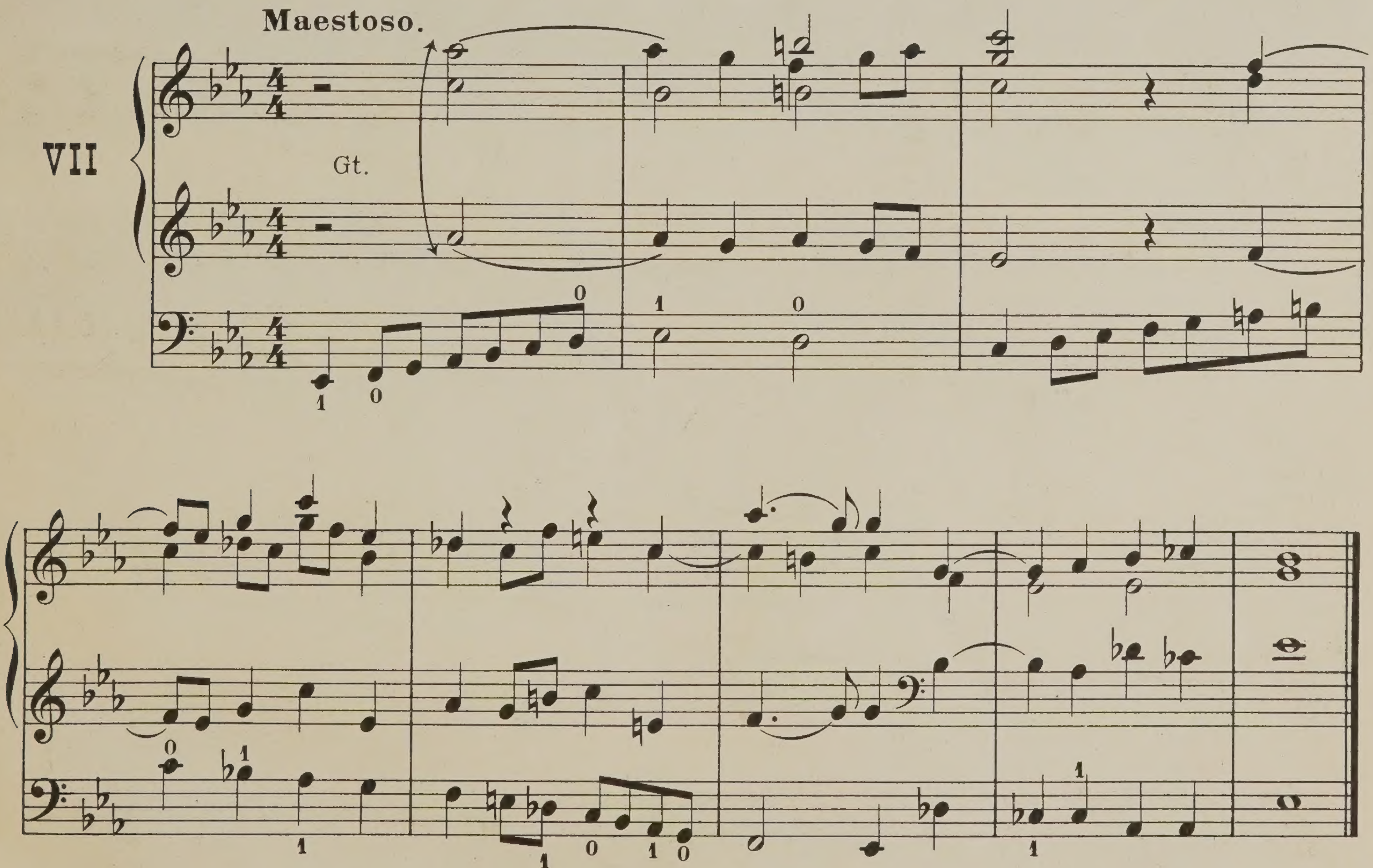
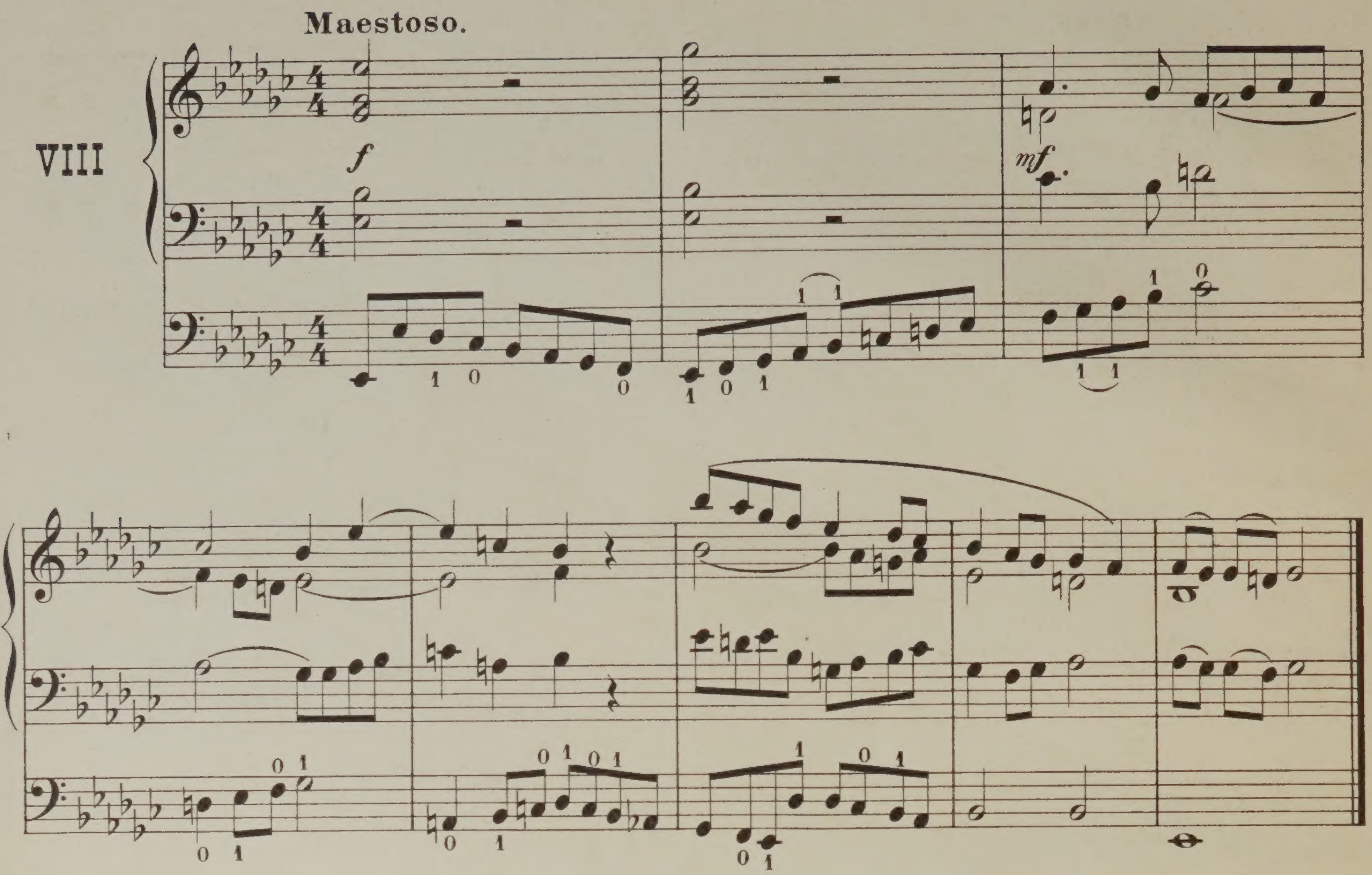

Andante.
Gt.
Sw.

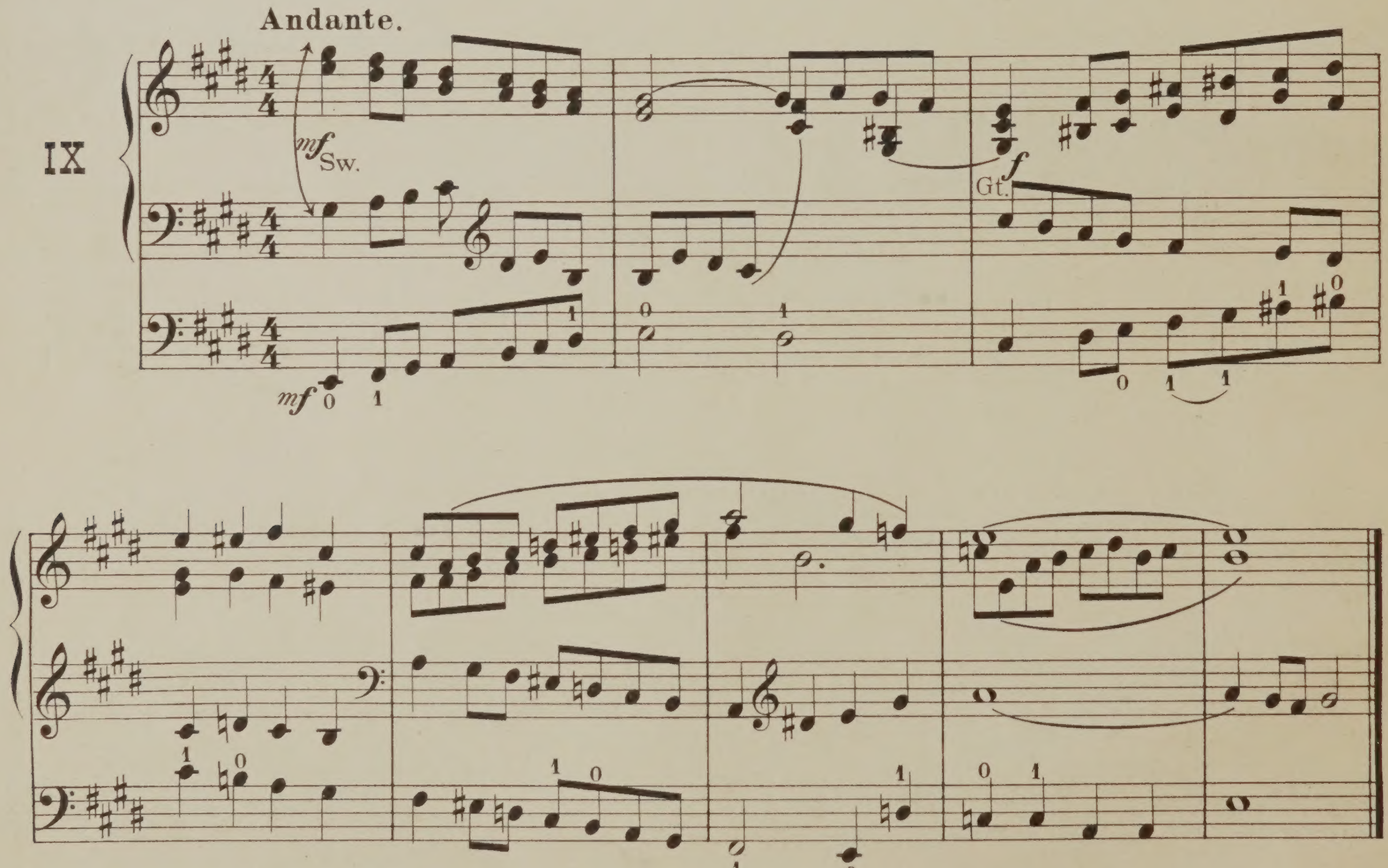
VII


Maestoso.
Gt.

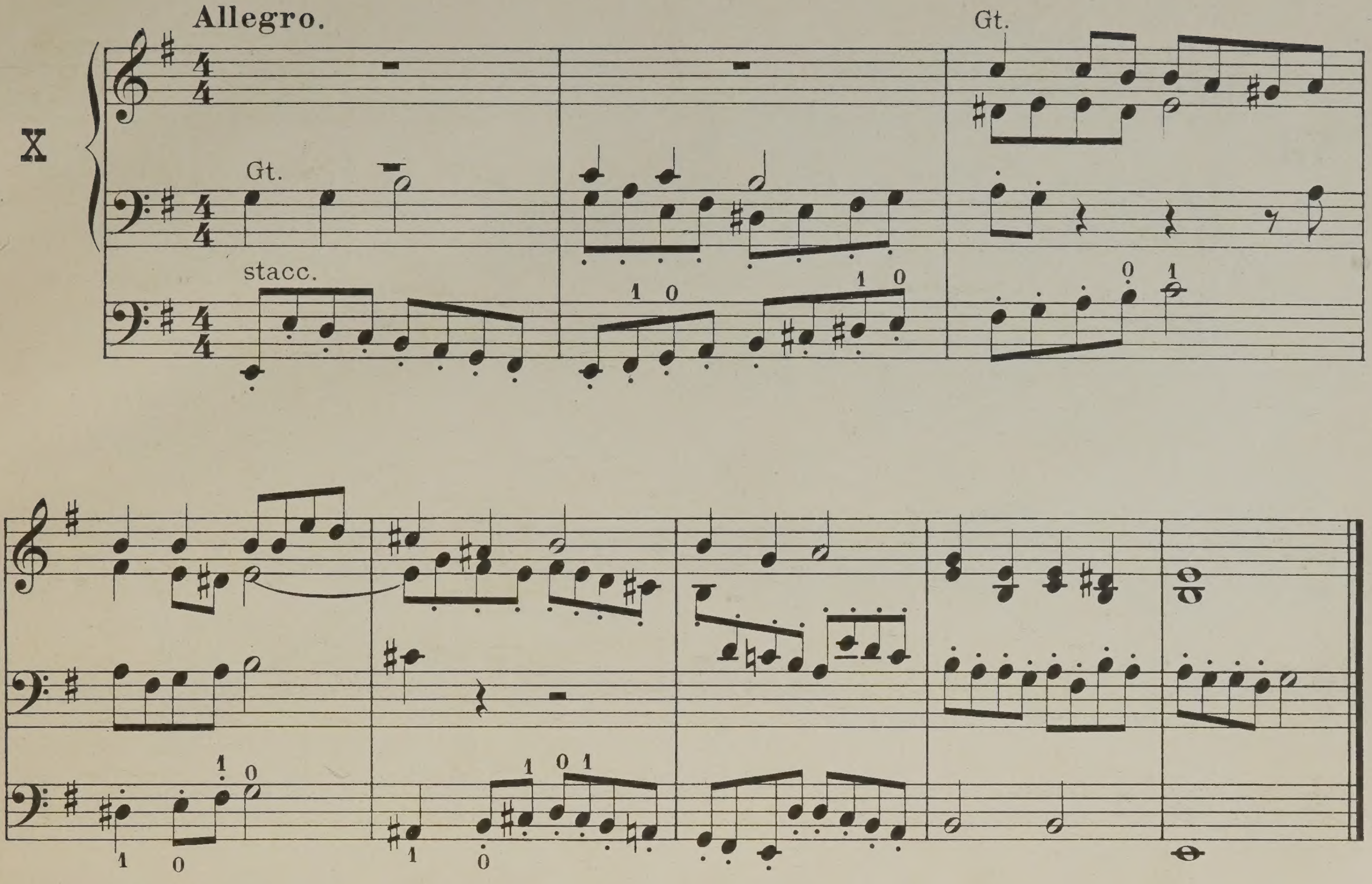
VIII


Maestoso.
f
mf

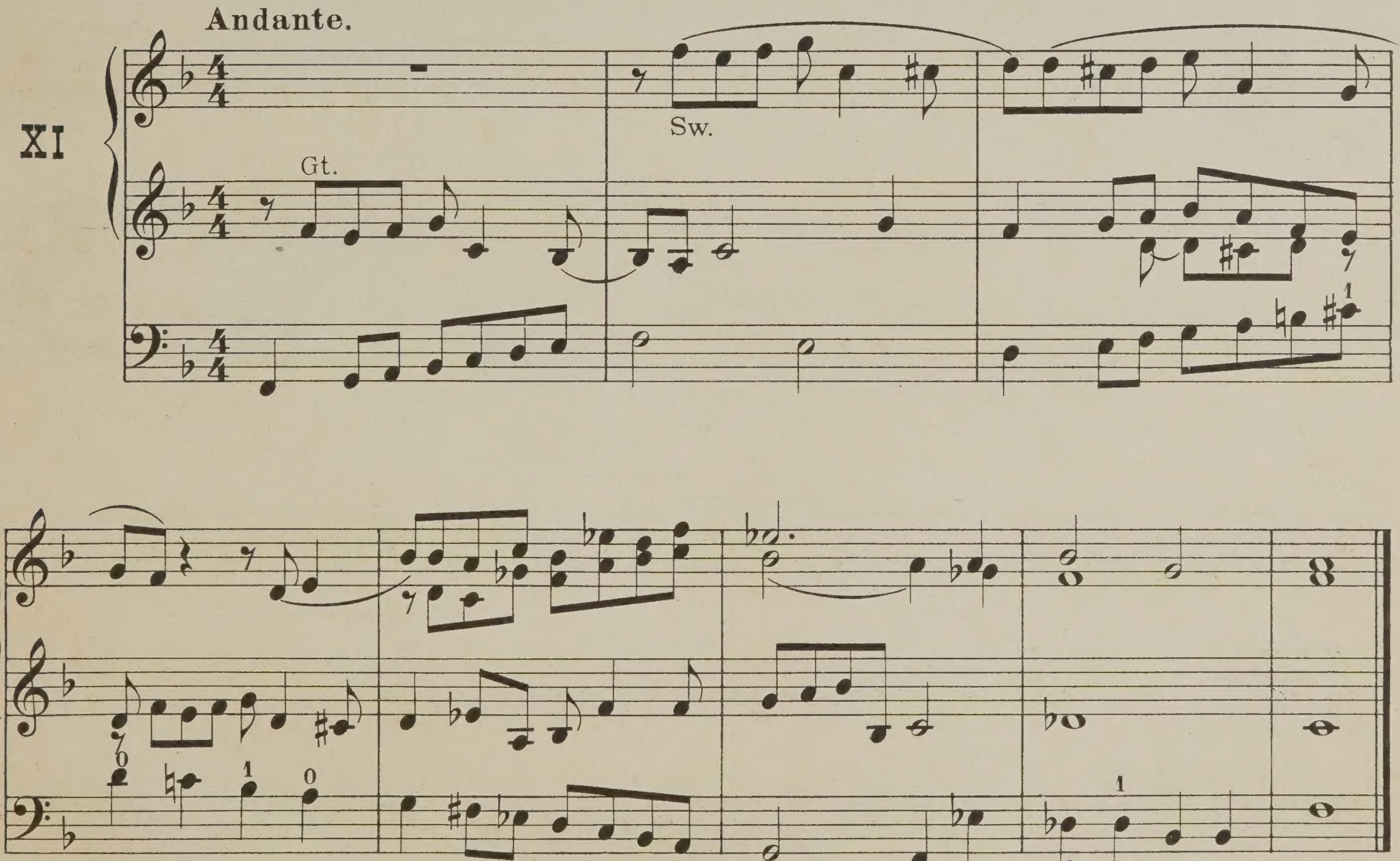
IX


Andante.
mf
Sw.
f
Gt.
mf

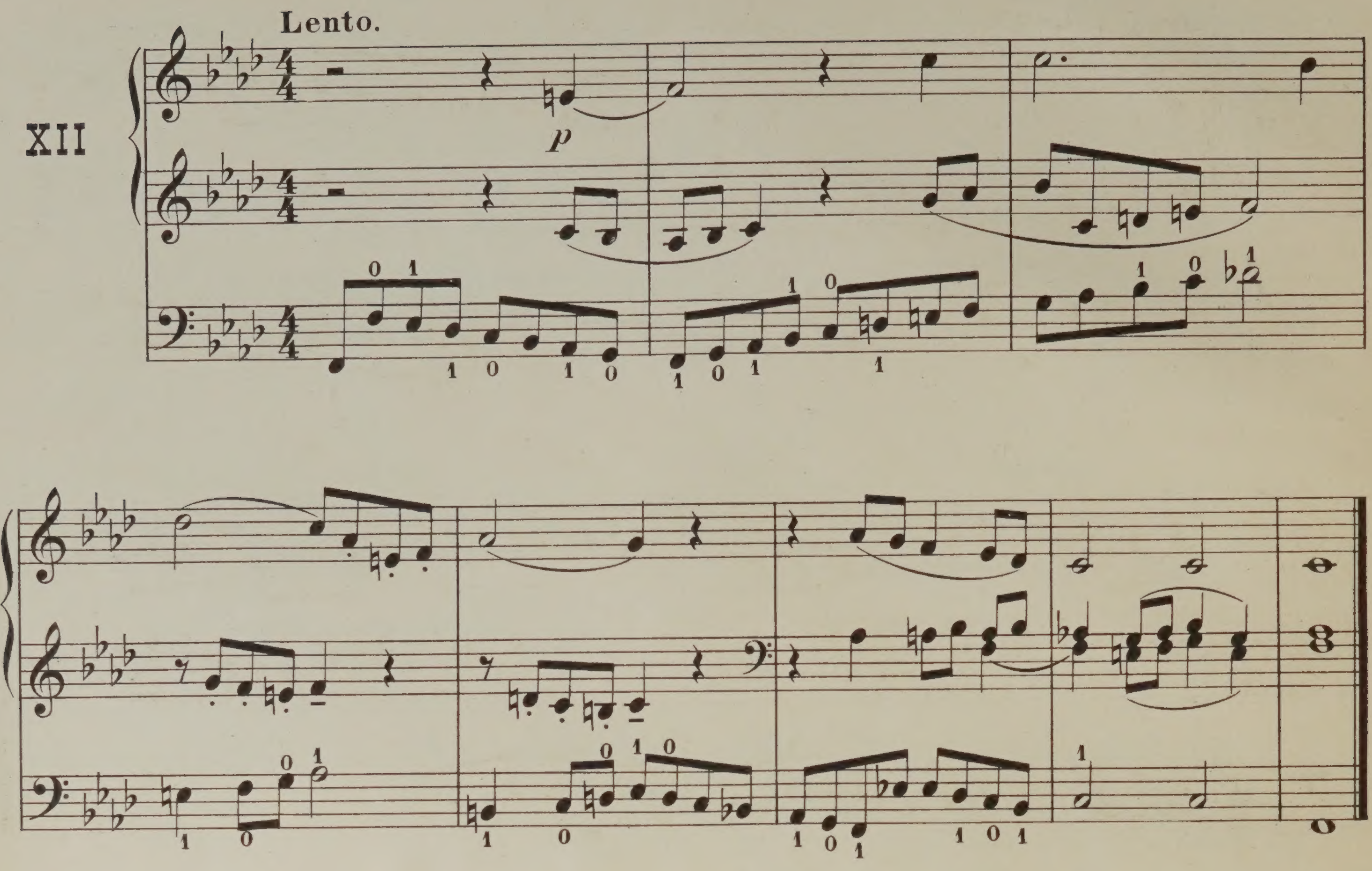
X


Allegro.
Gt.
Gt.
stacc.
1 0
1 0
0 1
1 0
1 0
1 0 1
1 0

XI


Andante.
Gt.
Sw.
1
0
1
0
1
1

XII



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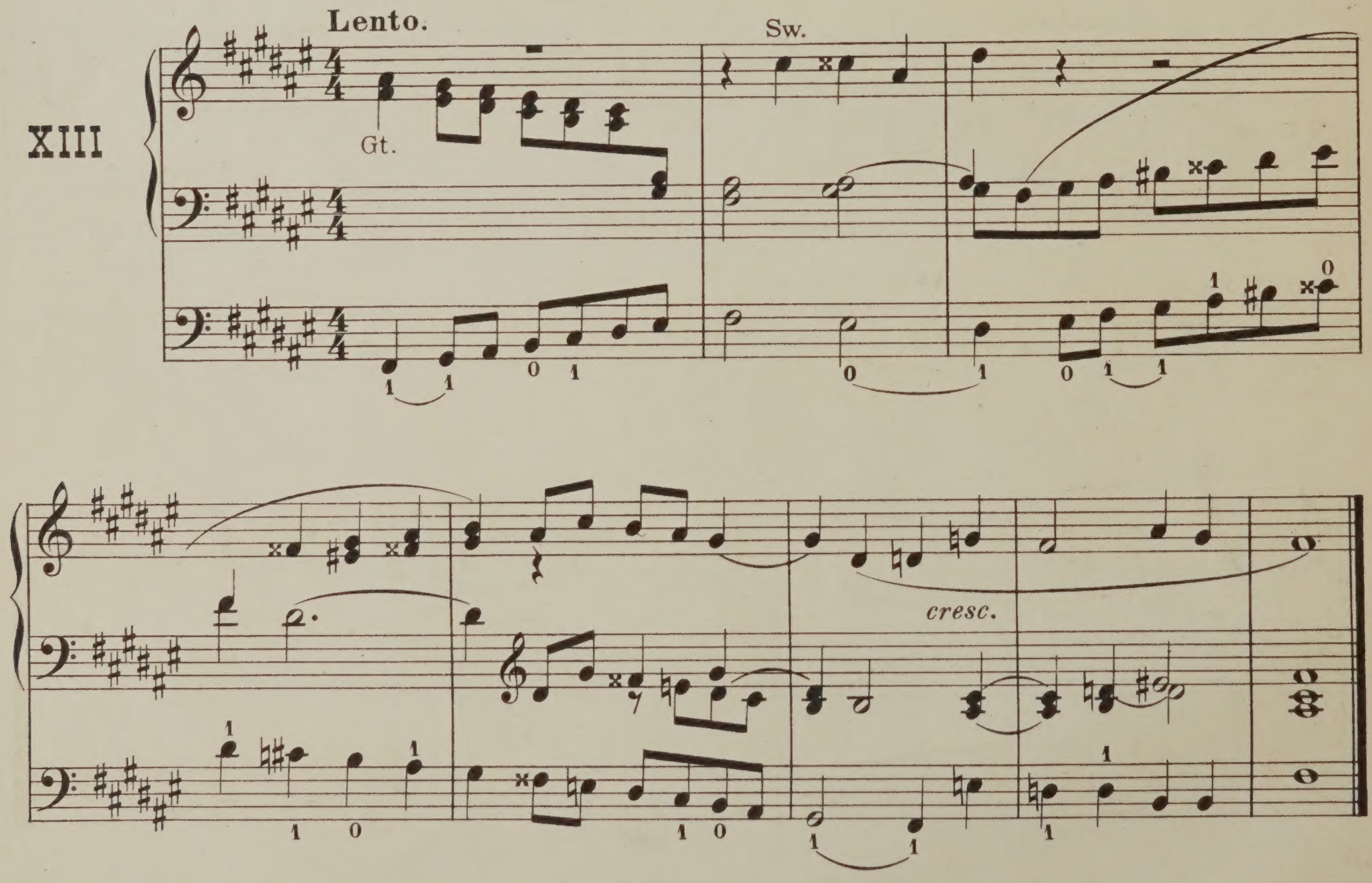
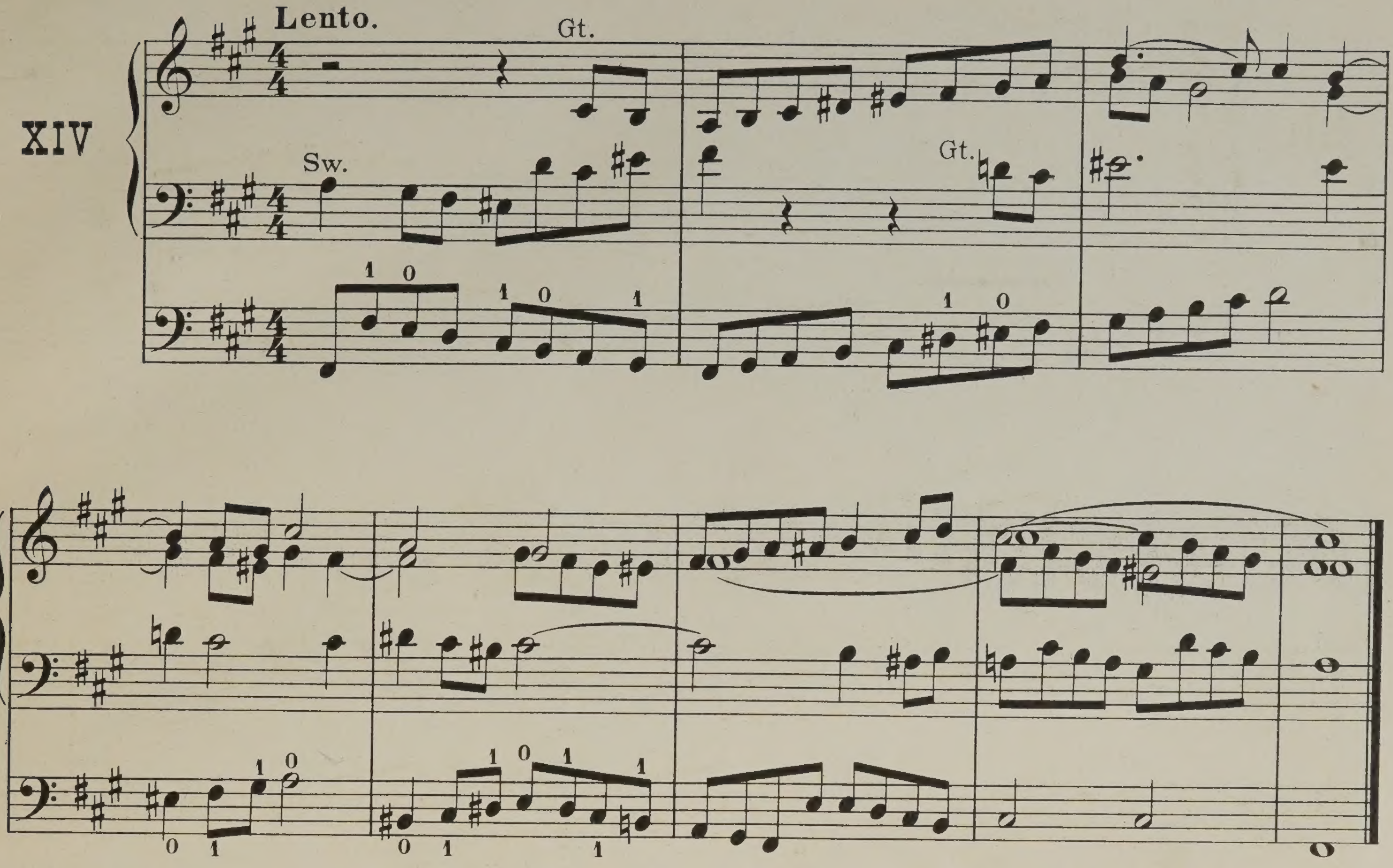
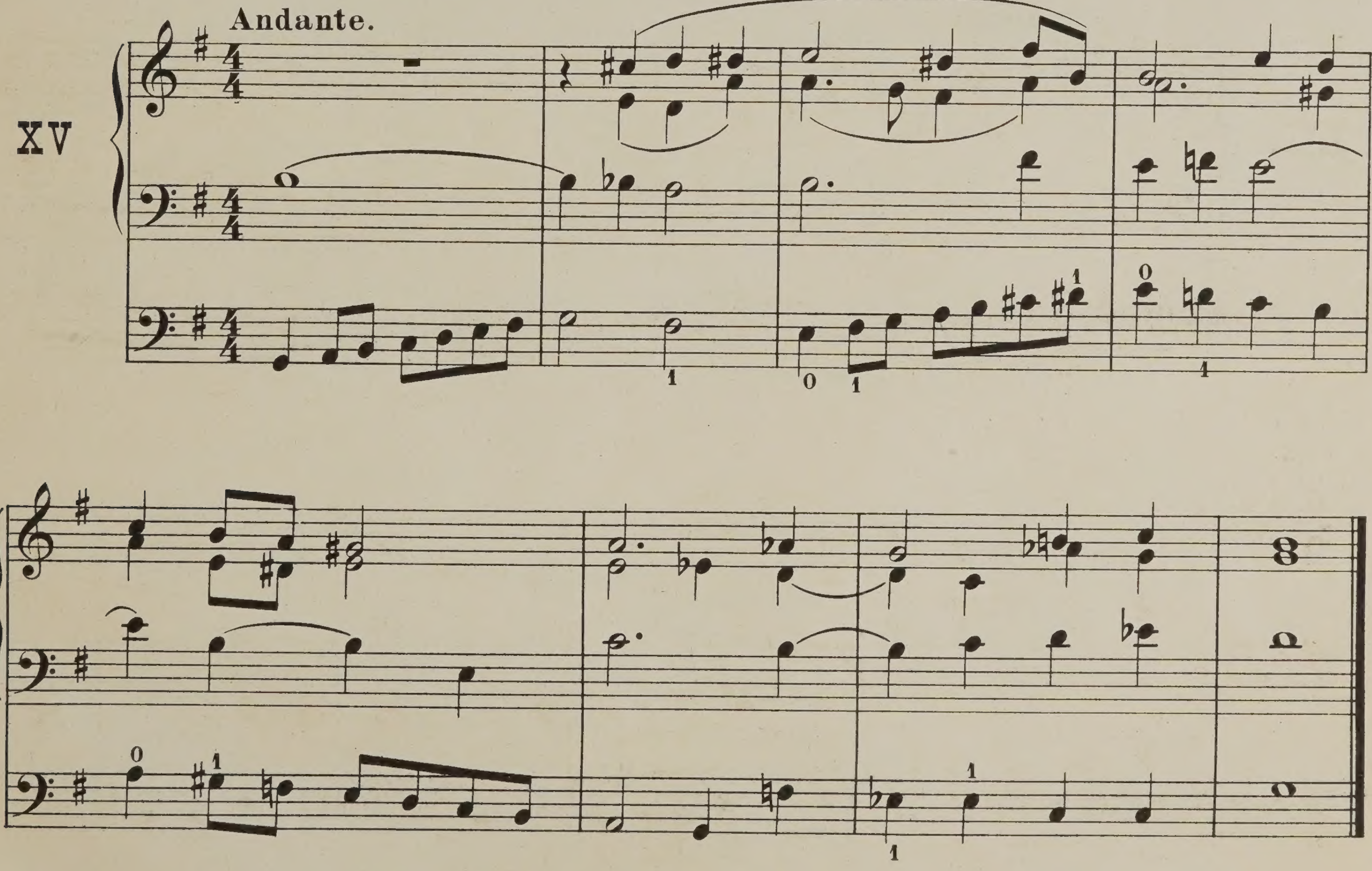

Lento.
Gt.
Sw.
cresc.

XIV


Lento.
Gt.
Sw.
Gt.

XV



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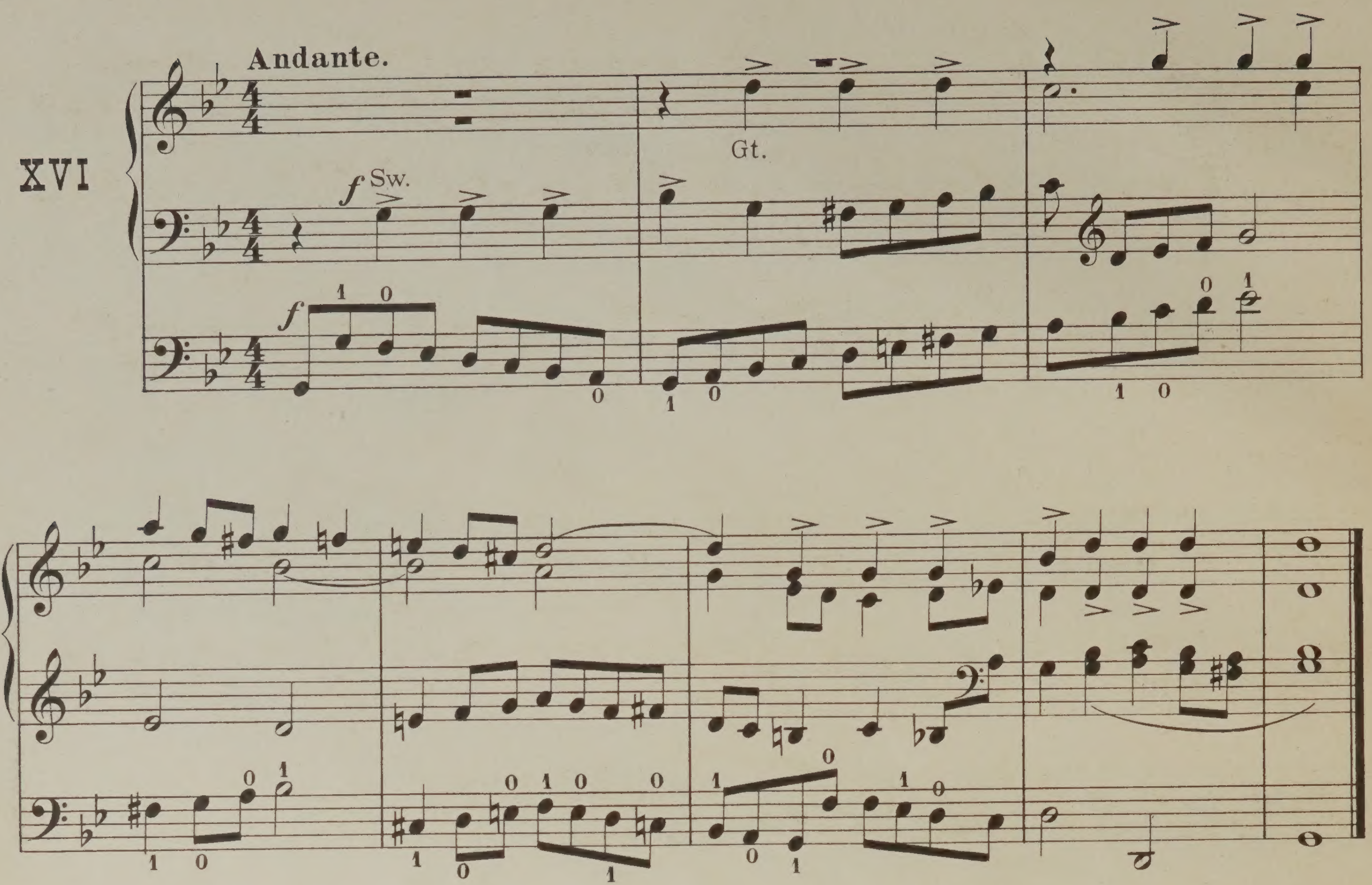
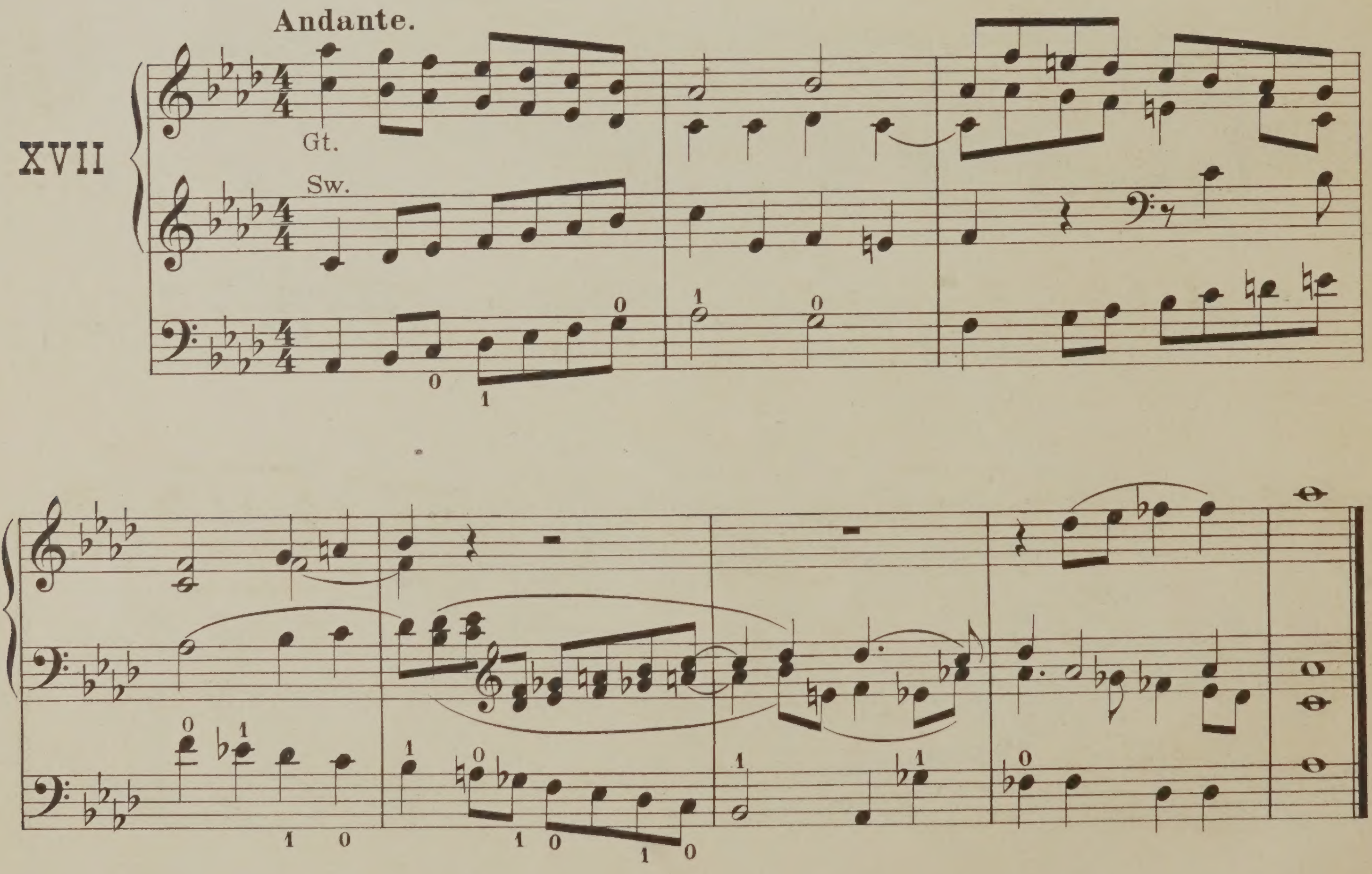
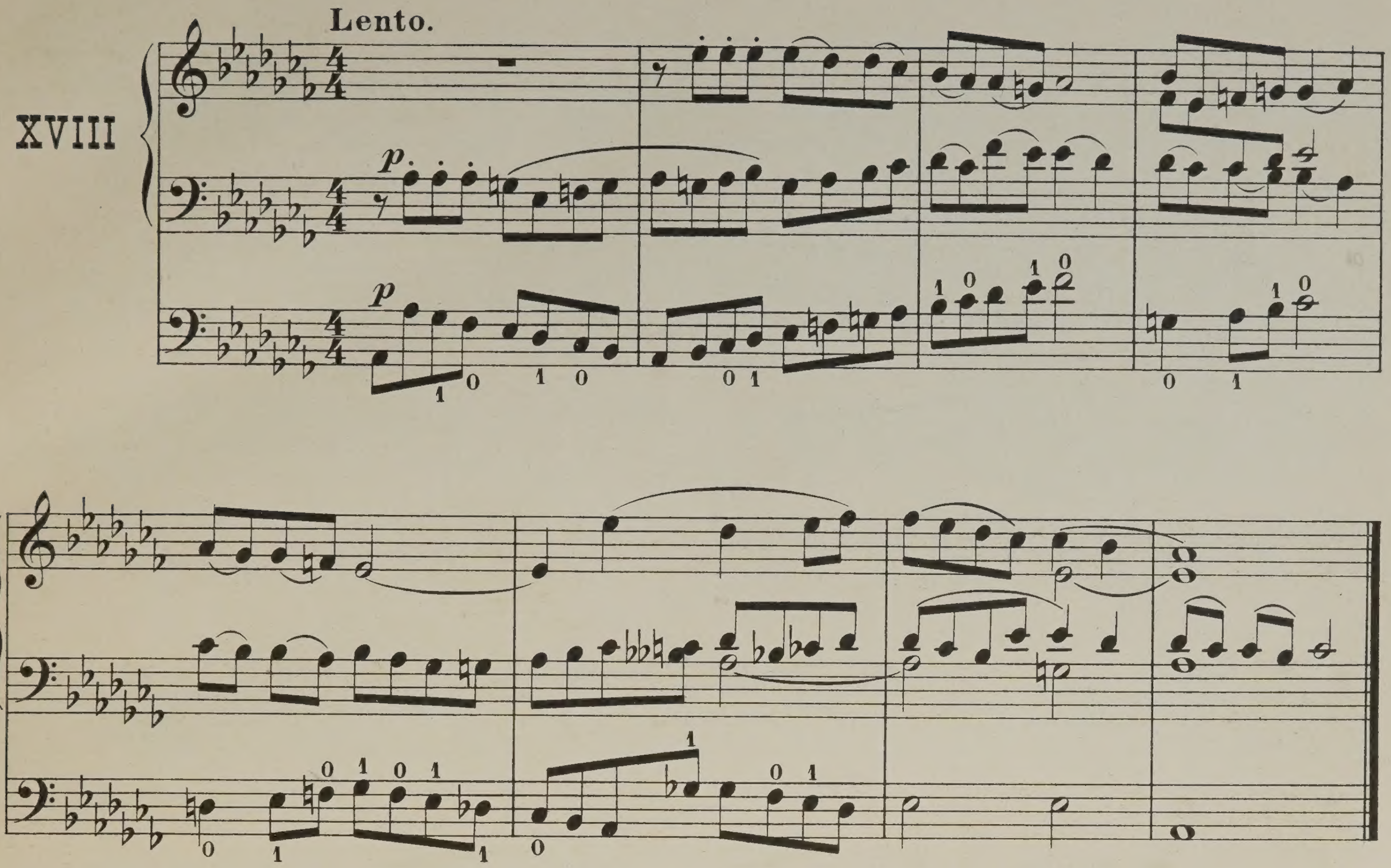

Andante.
f
Sw.
Gt.

XVII


Andante.
Gt.
Sw.

XVIII



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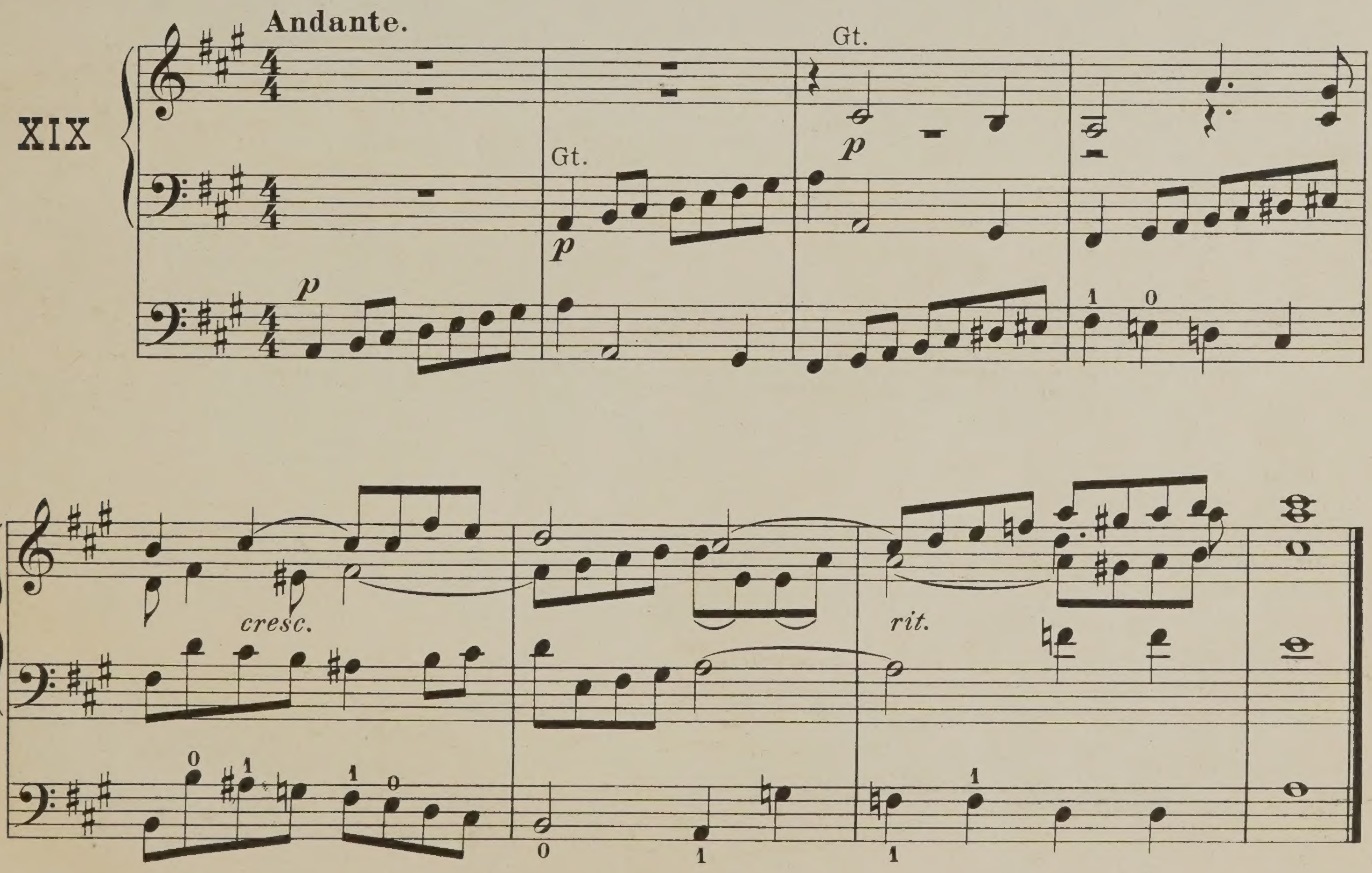
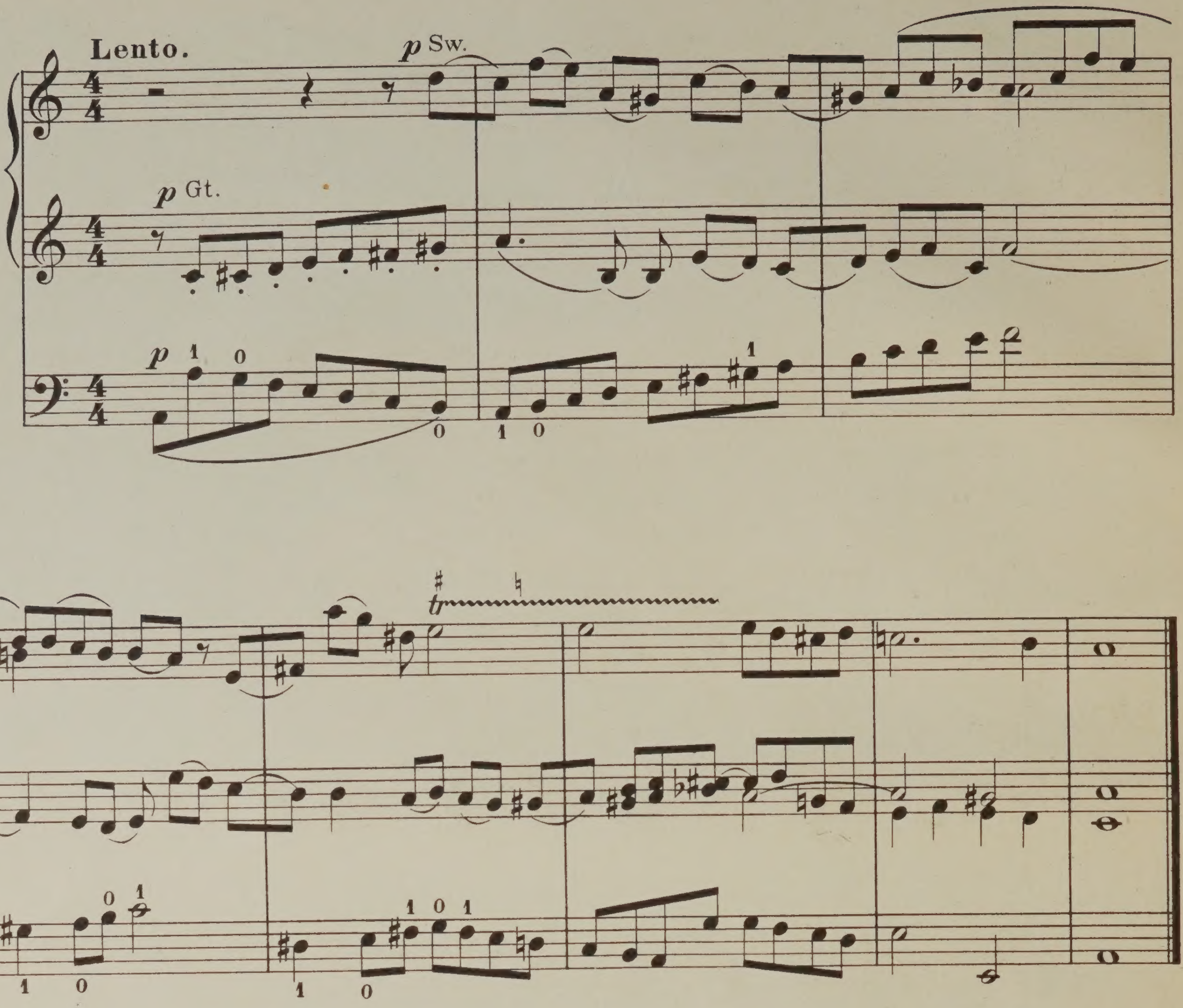
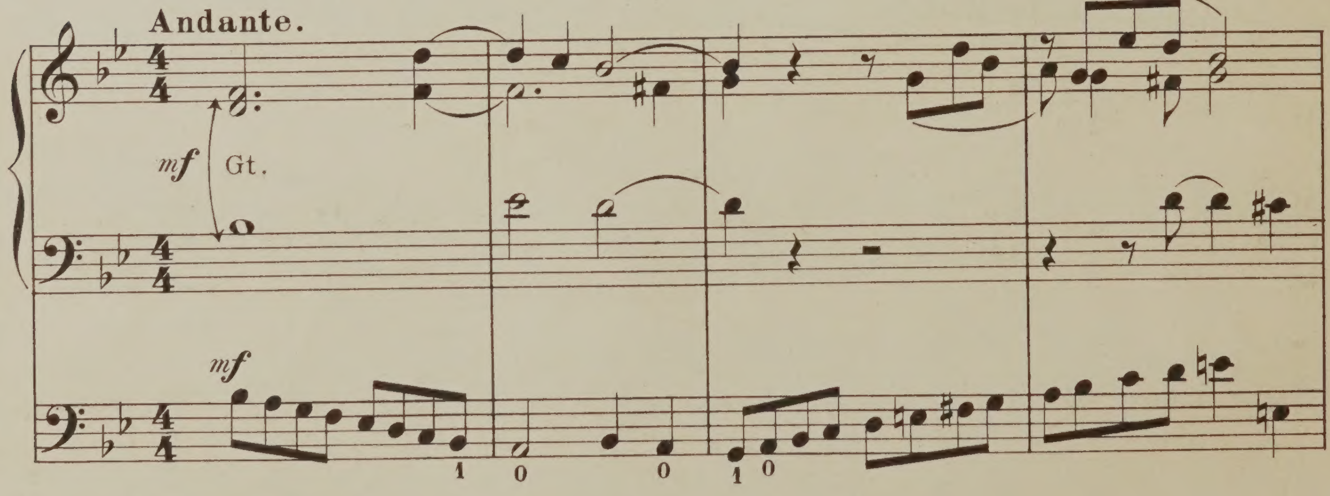
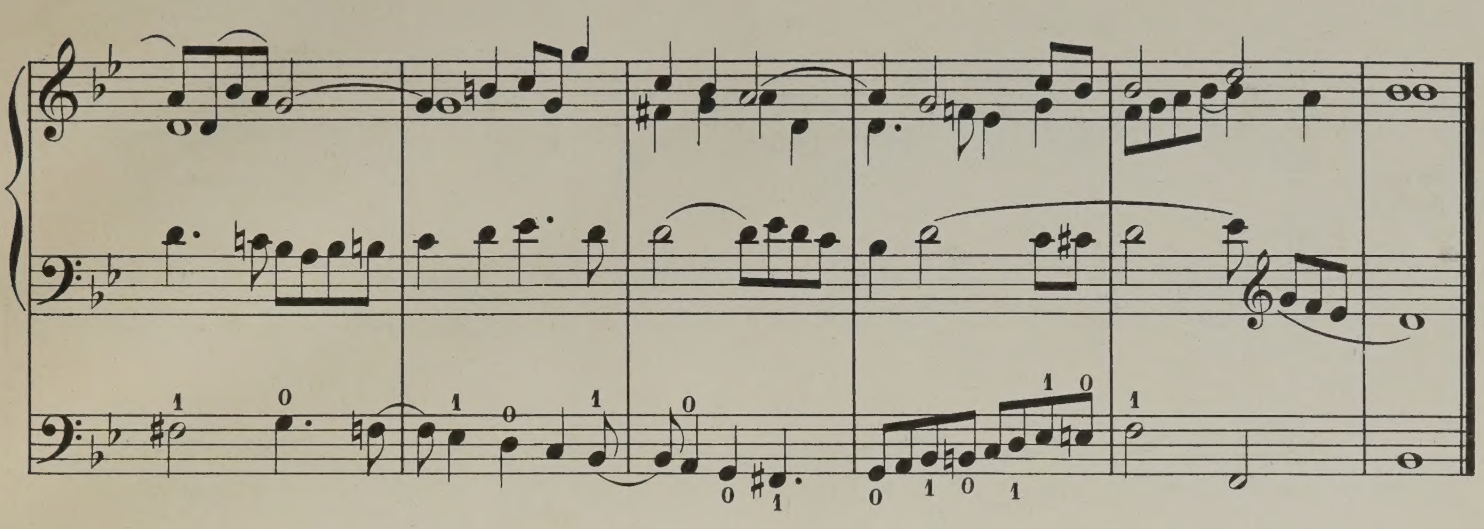

Andante.
p
Gt.
p
Gt.
p
cresc.
rit.

XX


Lento.
p Sw.
p Gt.
p
tr

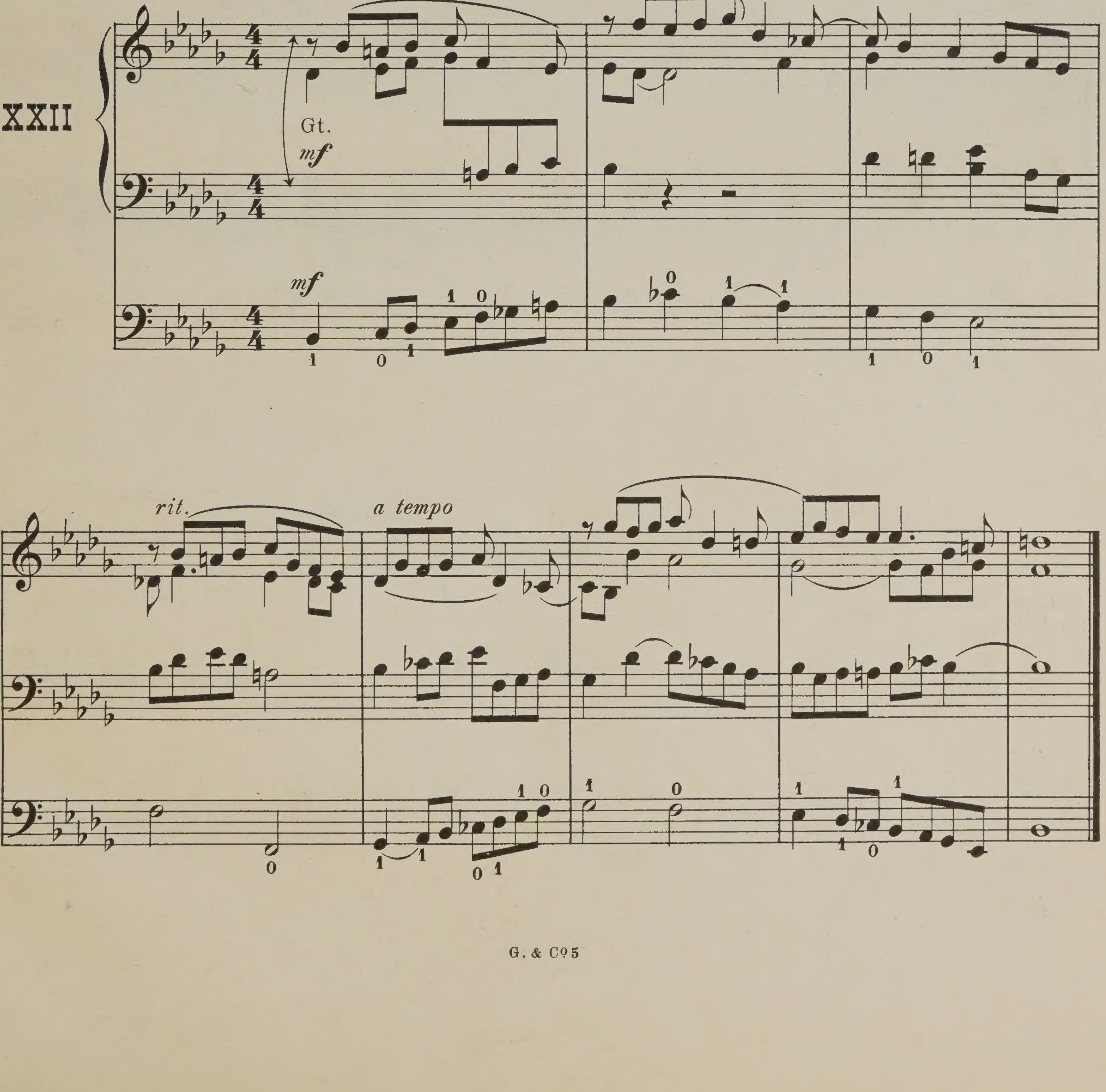
XXI


Andante.
mf Gt.
mf

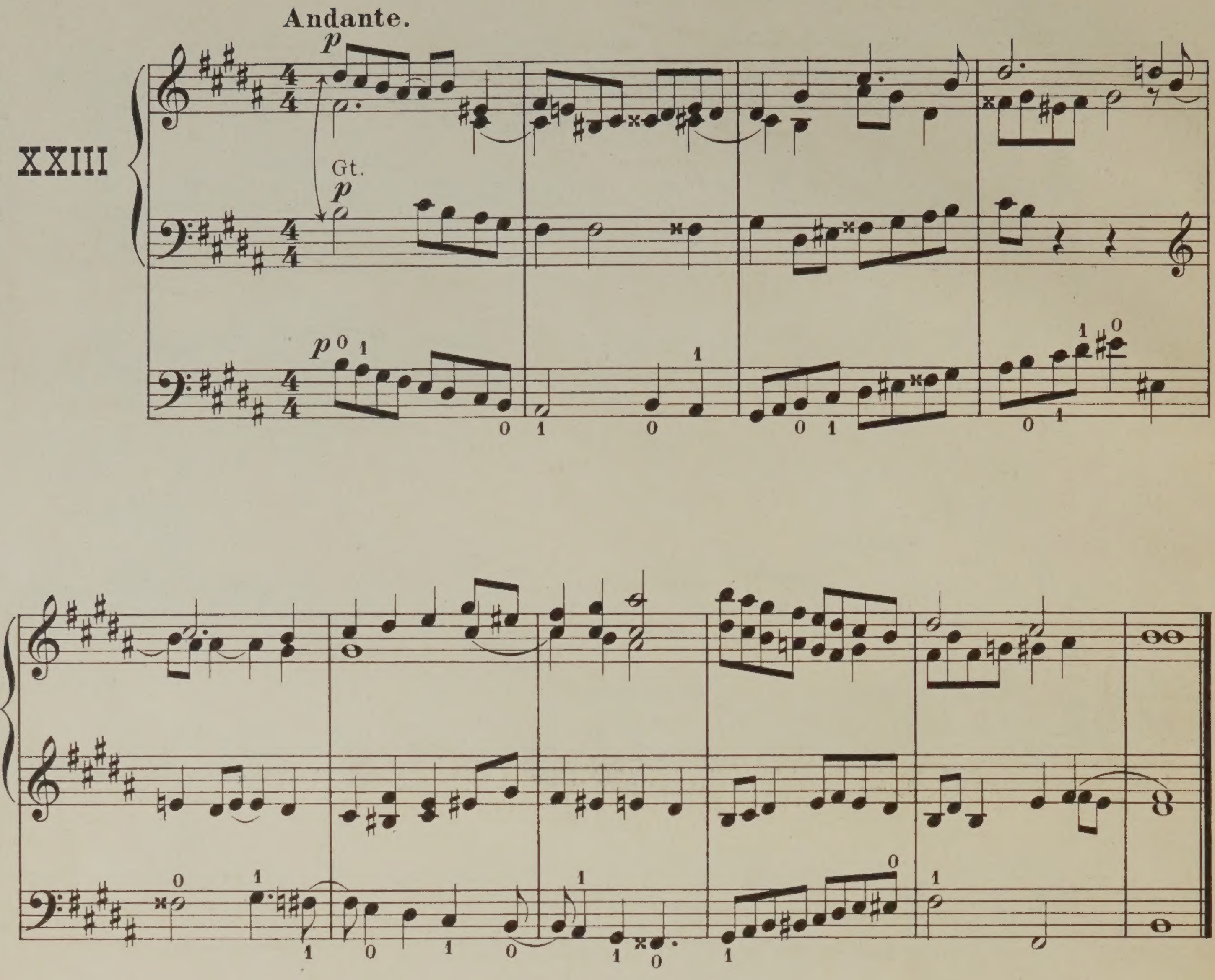

1
0
1
0
1
0
0
1
0
1
0
1
1
0
1

XXII

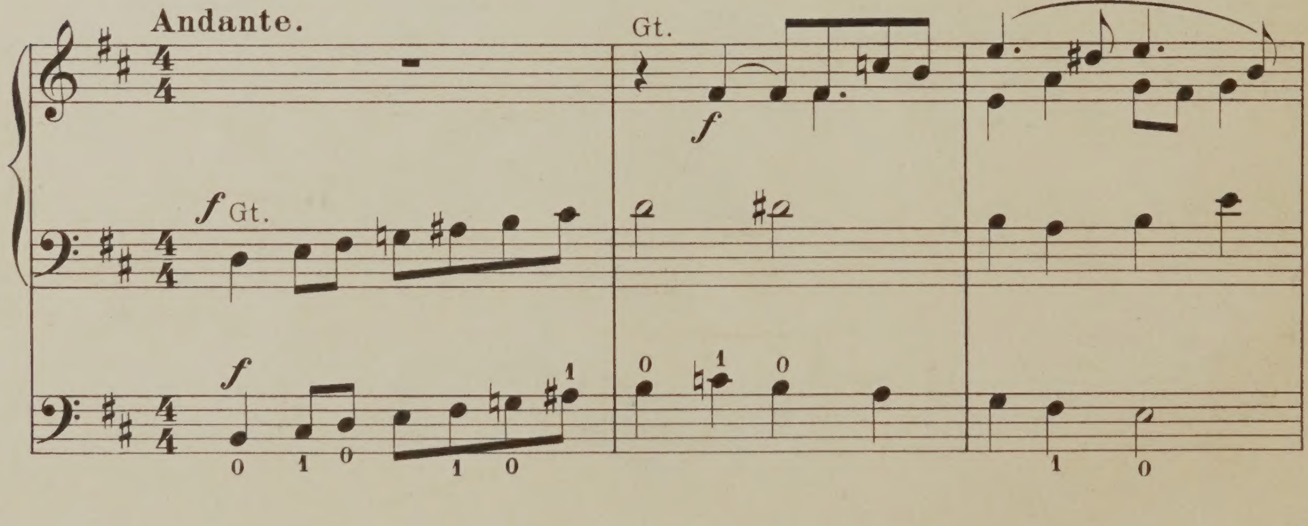
Andante.

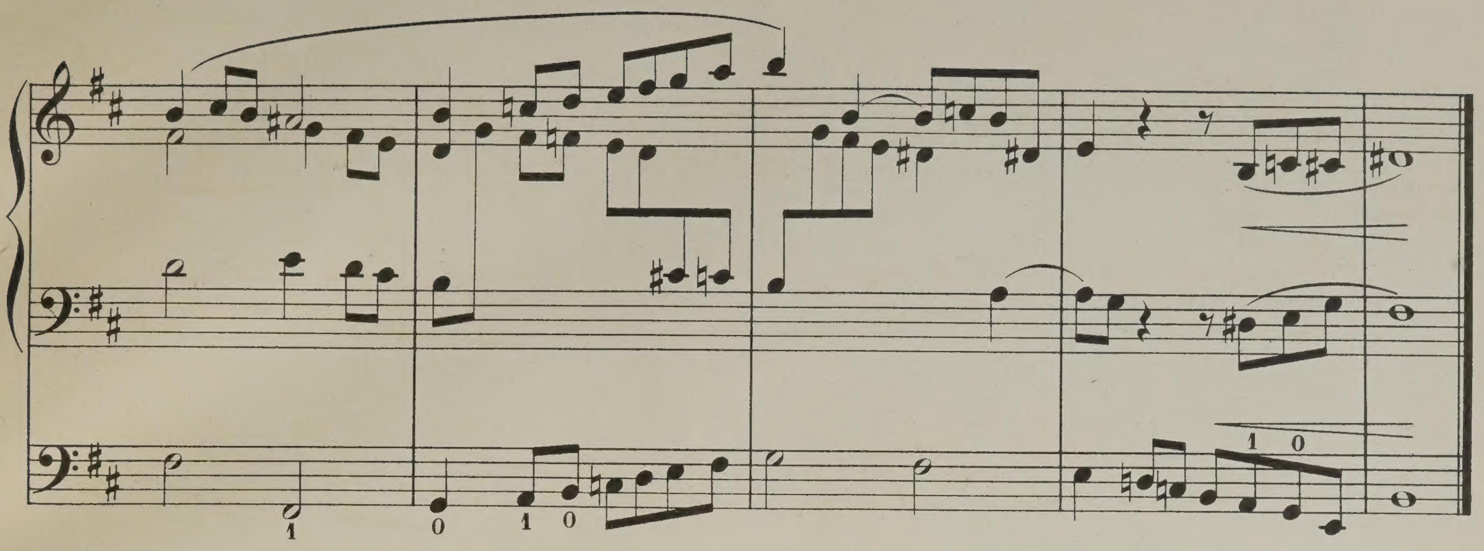

Gt.
mf
mf
1
0
1
1
0
0
1
1
1
0
1
rit.
a tempo
0
1
1
0
1
1
0
1
0
1
1
1
0

XXIII


Andante.
p
Gt.
p
p

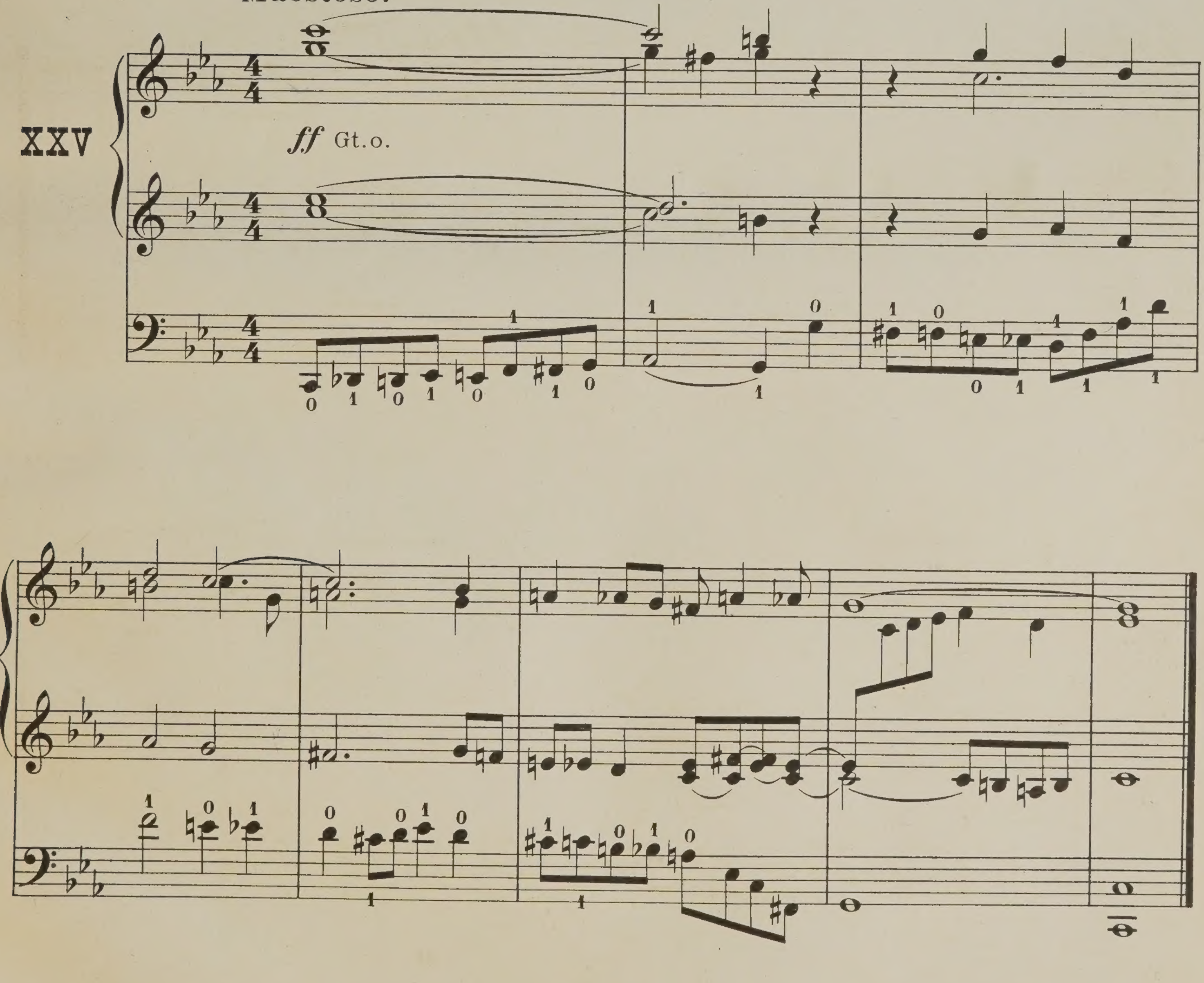
XXIV


Andante.
f Gt.
Gt.
f
f



XXV

Maestoso.



DEDICATED TO
W. H. LONGHURST ESQ, MUS. DOC;
F.R.C.O. F.C.C.G. Organist & Master of the Choristers, Canterbury Cathedral,
and Honorary Organist, of the Church Choir Guild.

PEDAL SCALES

FOR THE

ORGAN

BY

J. H. LEWIS

Mus. Doc. D.C.L.
Organist & Choirmaster of Twickenham Parish Church,
Warden & Licensed Lay Chaplain of the Church Choir Guild.

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Preface.

These scales have been carefully arranged in view of practical requirements, and are published for the purpose of meeting an often-expressed want on the part of students, especially those who are preparing for the examinations in organ playing of the Church Choir Guild, in order to gain the Diplomas of Associateship, or Fellowship in that Society, or to acquire the Special Certificate in Organ playing which is offered by the Guild to those able to pass the required test.

It is not to be wondered that no definite system of pedalling at present exists, when it is considered how divergent are the measurements still found in pedal boards, and the varied physical capacities of organists. Nevertheless, the author ventures to believe that the following method will be of some assistance to those aspirants who are willing to work industriously with it, and that their practice will tend to the acquirement of facility in scale-playing, so necessary as a foundation to a good command of the pedal clavier generally.

* * *

The following are the signs used in this Edition:

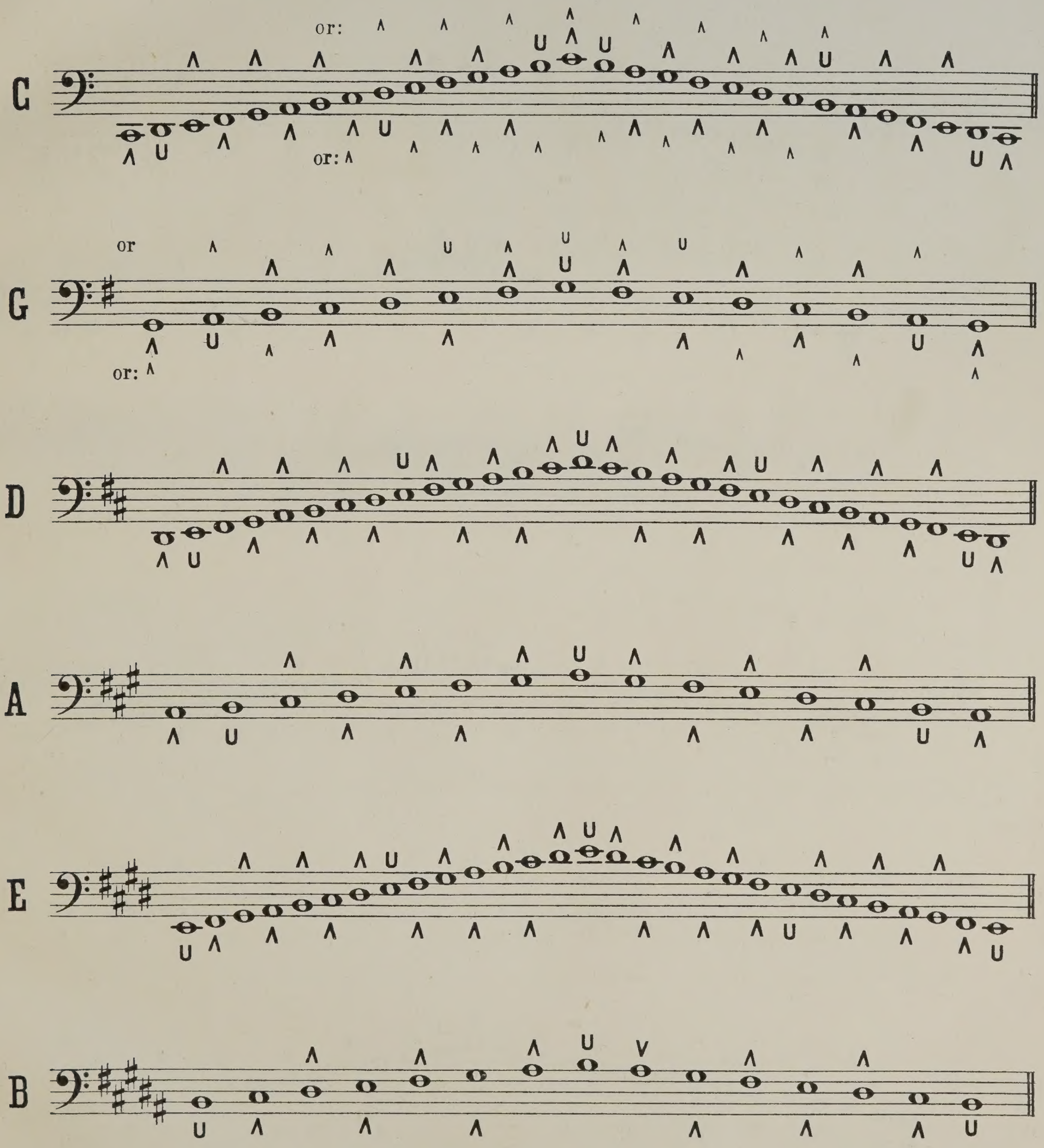
Λ Toe.

U Heel.

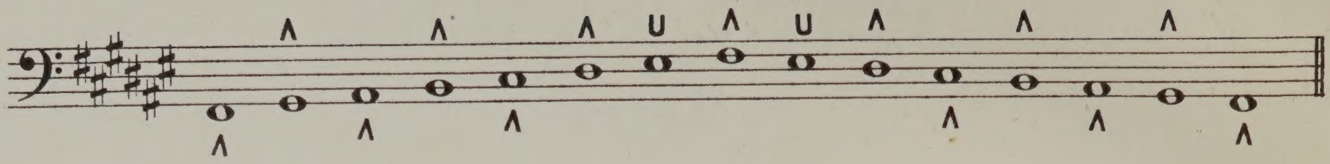
The signs for the right foot are placed *over,* and those for the left foot *under* the notes.

PEDAL SCALES.

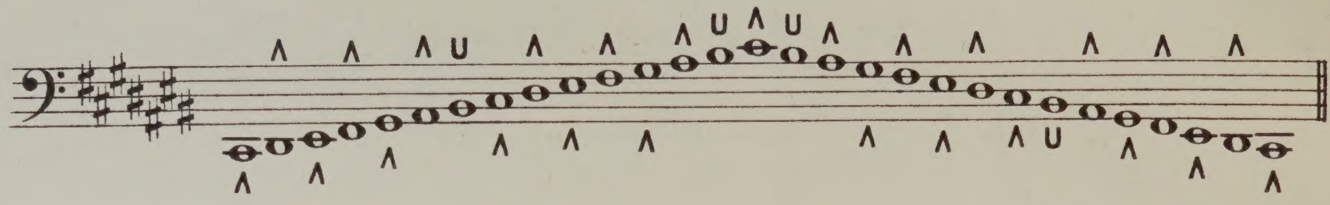
Major.


or:
C
or:
or
G
or:
D
A
E
B

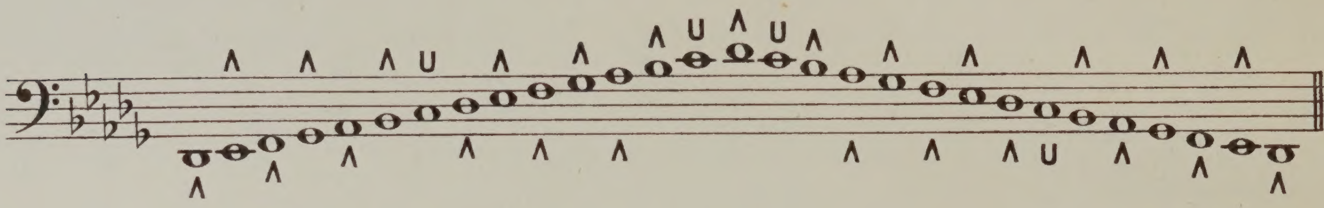
F♯



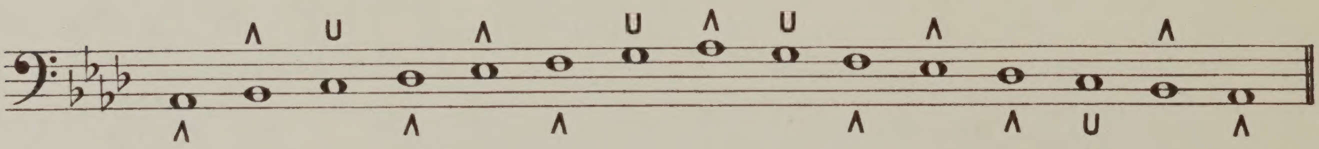
C♯



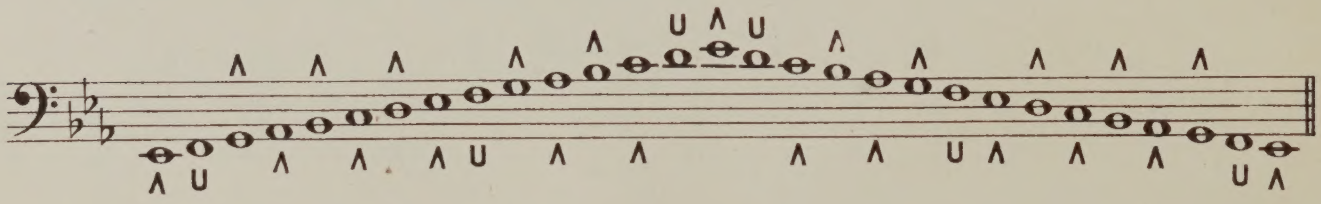
D♭



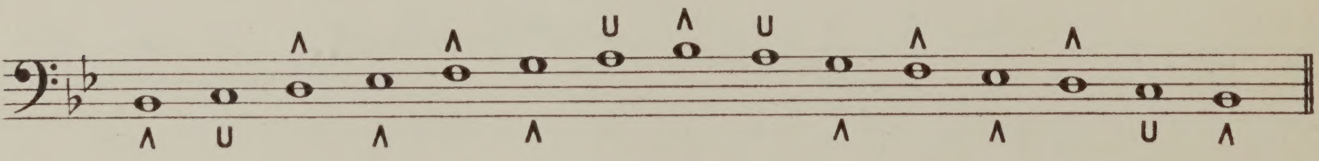
A♭



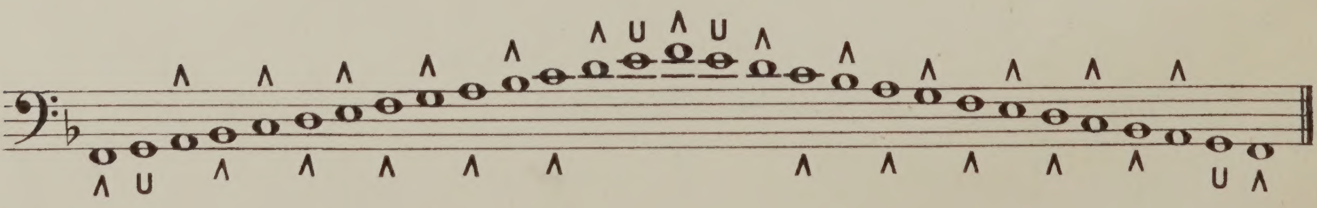
E♭



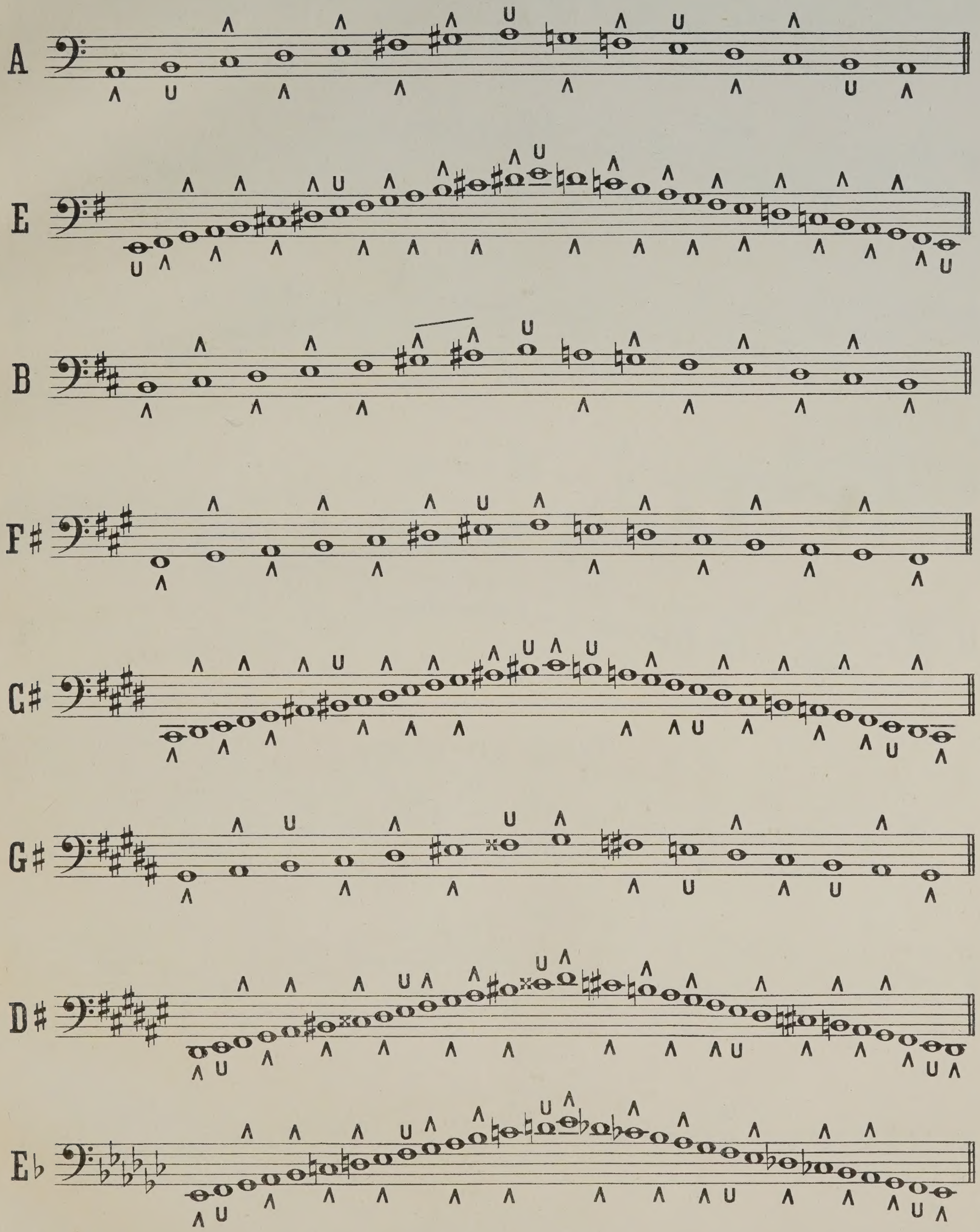
B♭

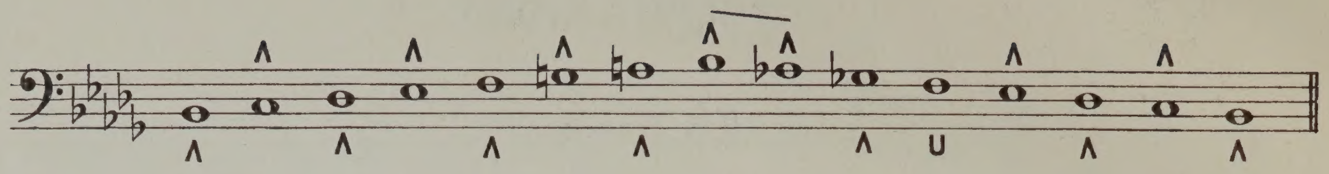


F



Melodic minor.



B♭


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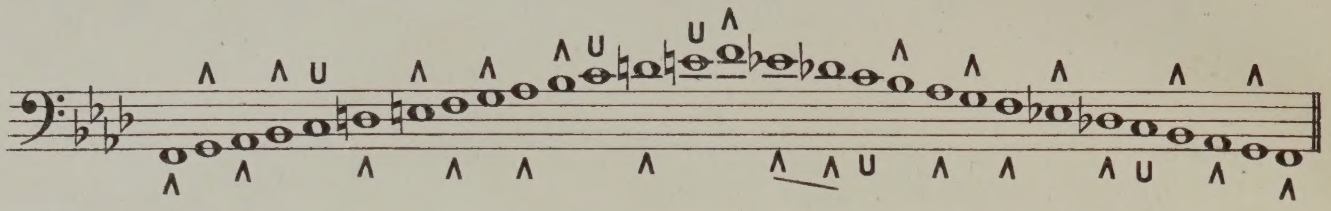
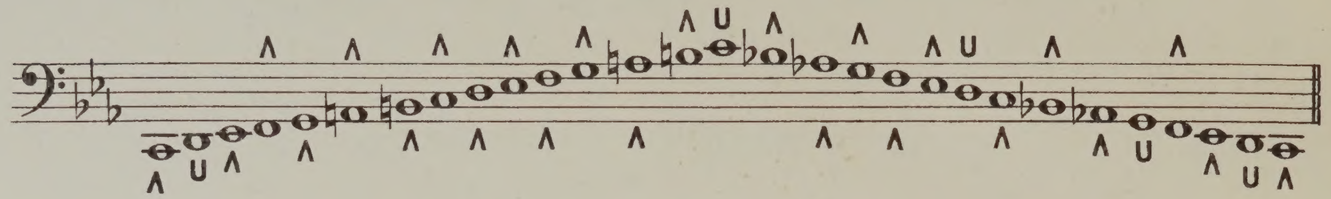
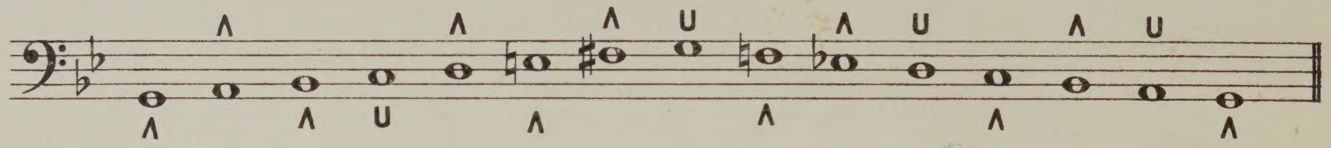
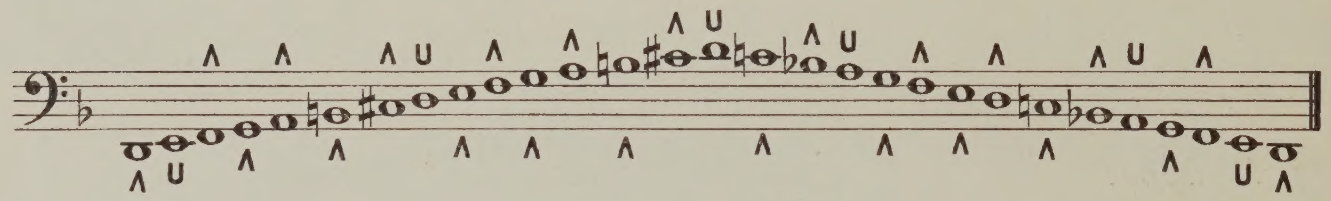
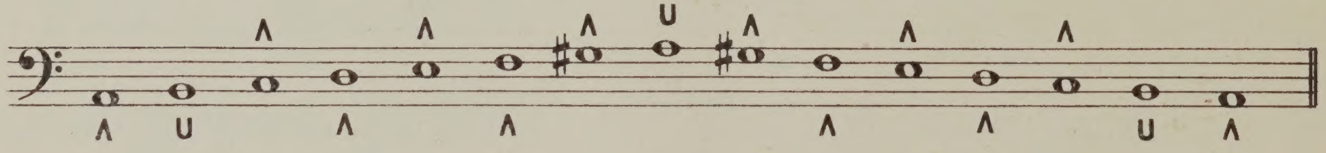


C


G


D


Harmonic minor.

A


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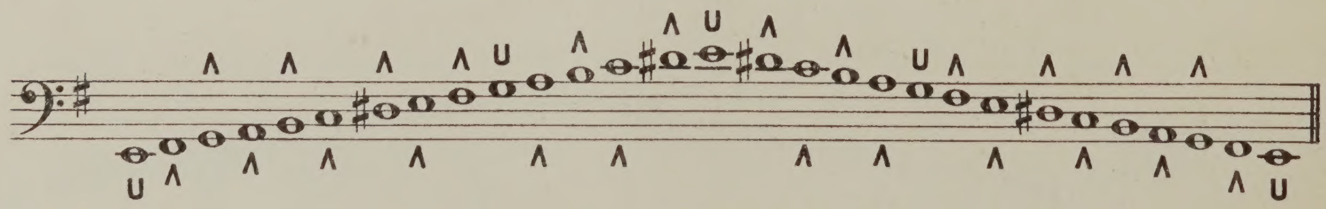

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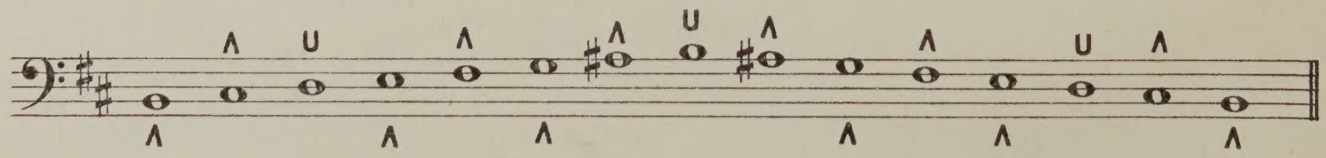
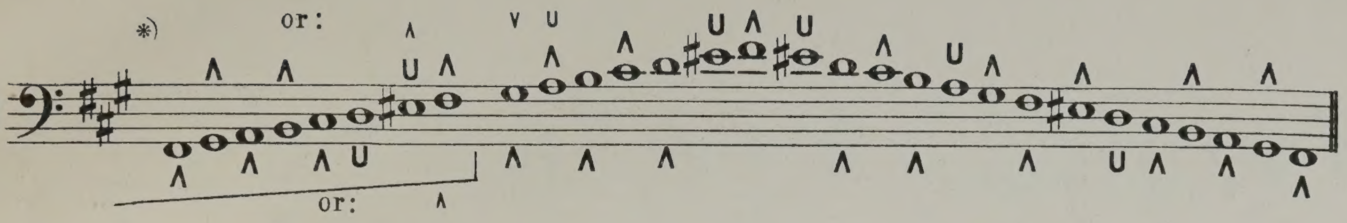
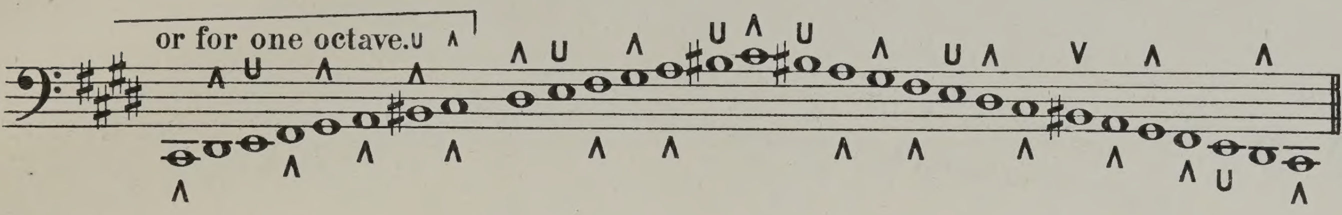


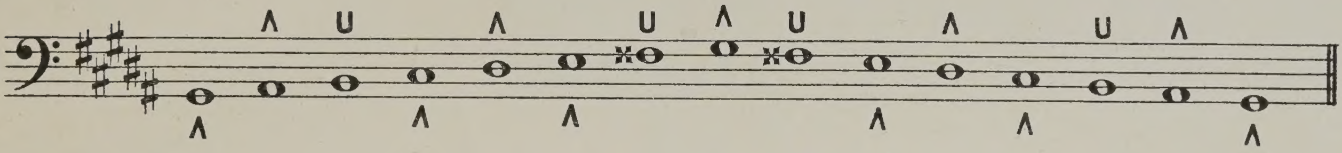
F♯



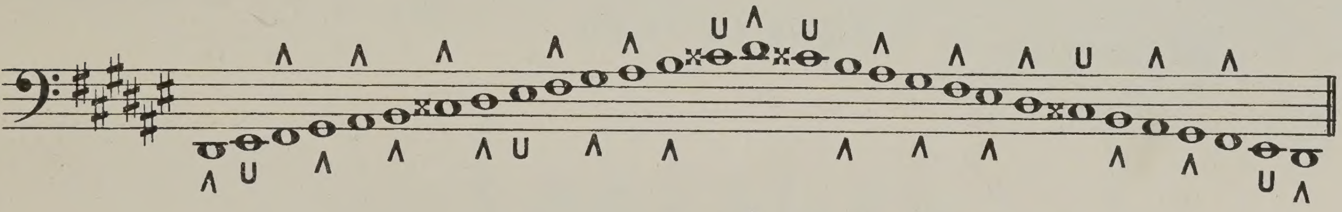
C♯


or for one octave.

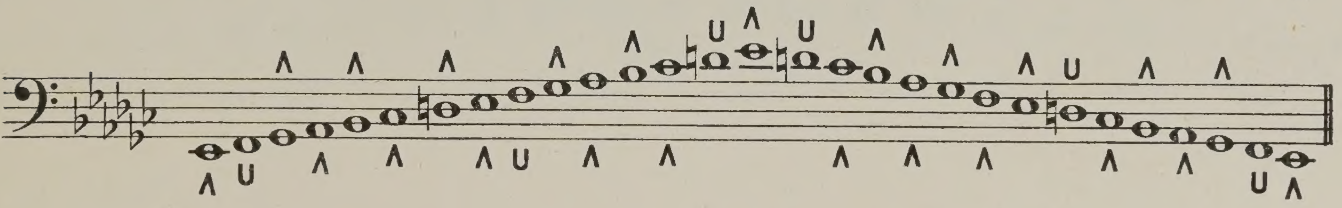
G♯



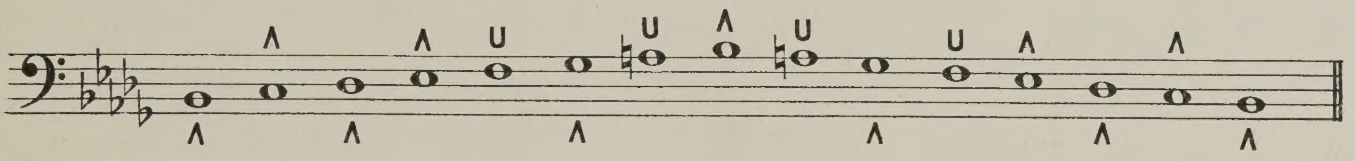
D♯



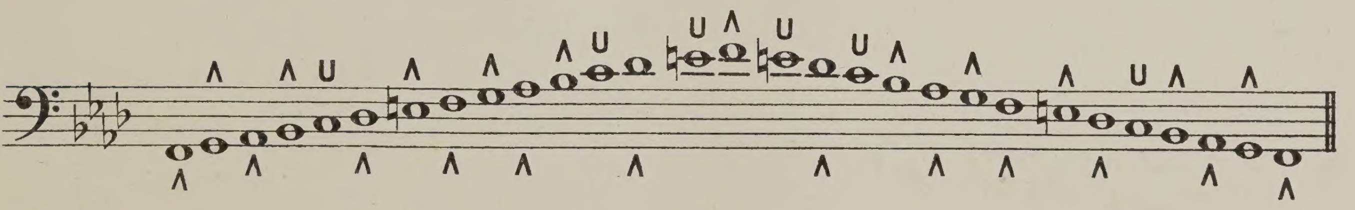
E♭



B♭



F



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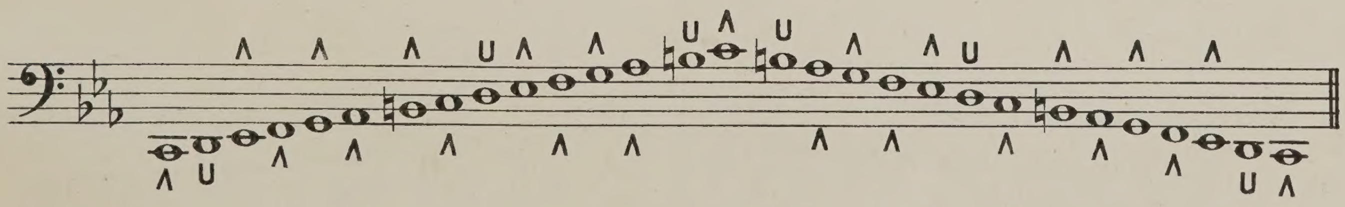

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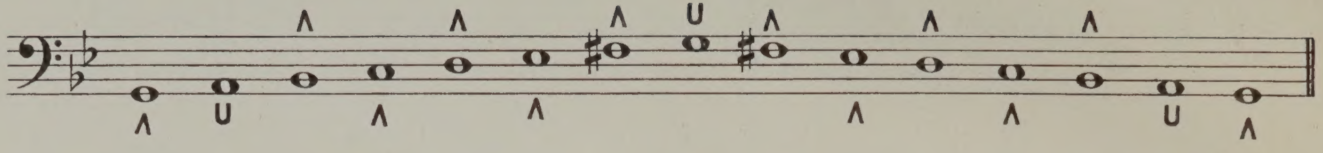
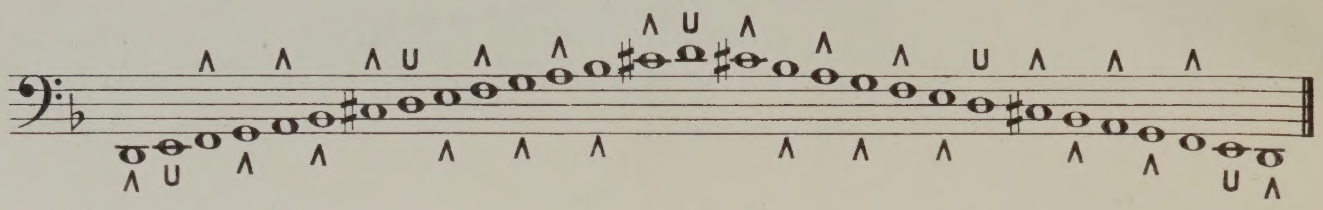
*) This scale is here given in two octaves, but pedal boards of such extended compass are very rarely met with.

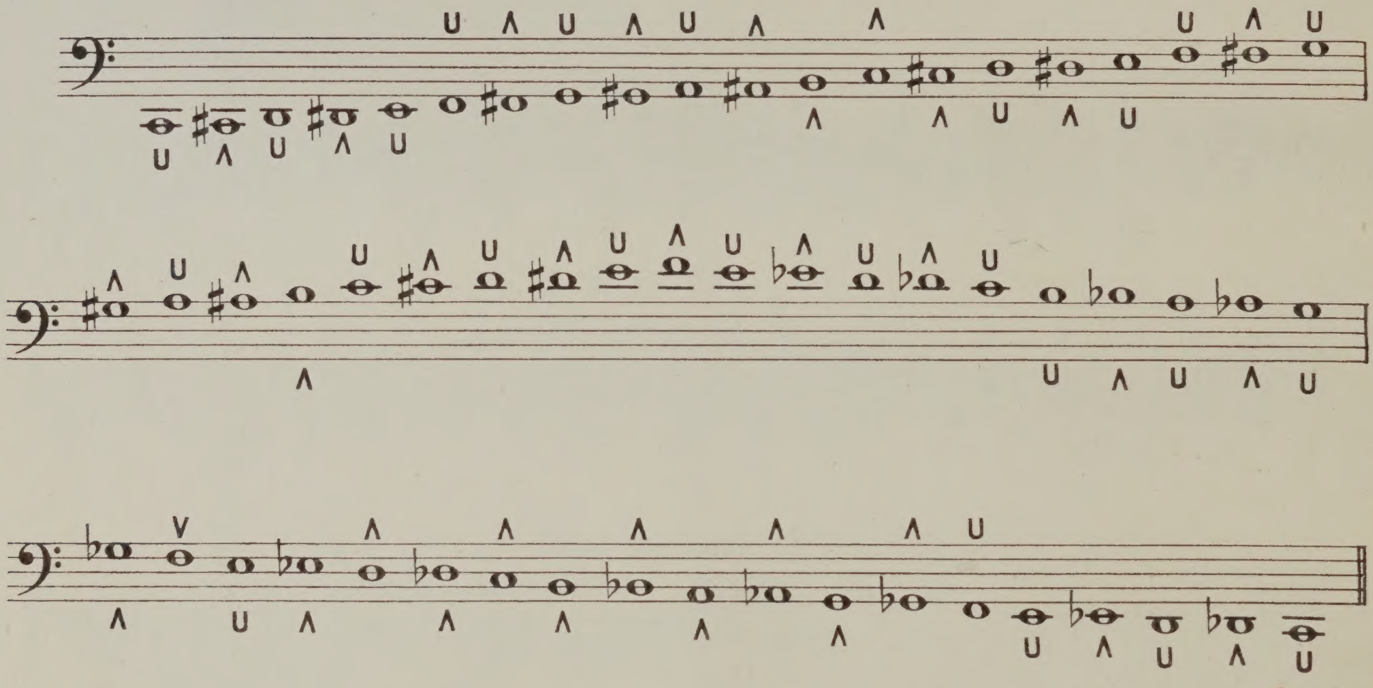
G



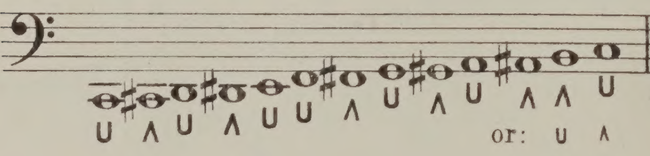
D



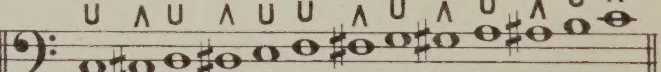
Chromatic.



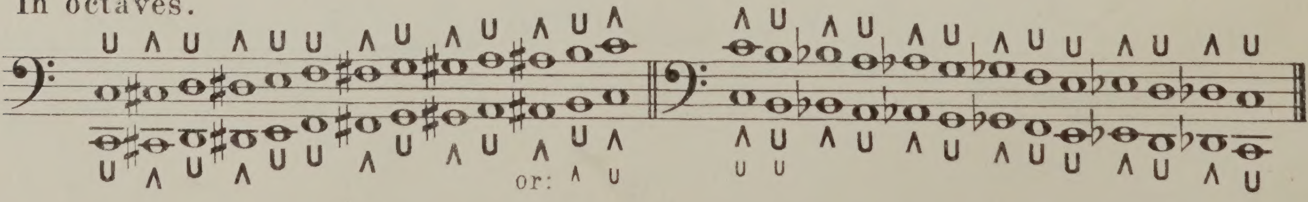
For left foot.



For right foot.



In octaves.



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of various kinds
For acquiring dexterity and ease in

Pedal Playing

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ARTHUR PLATTS. A.C.M.

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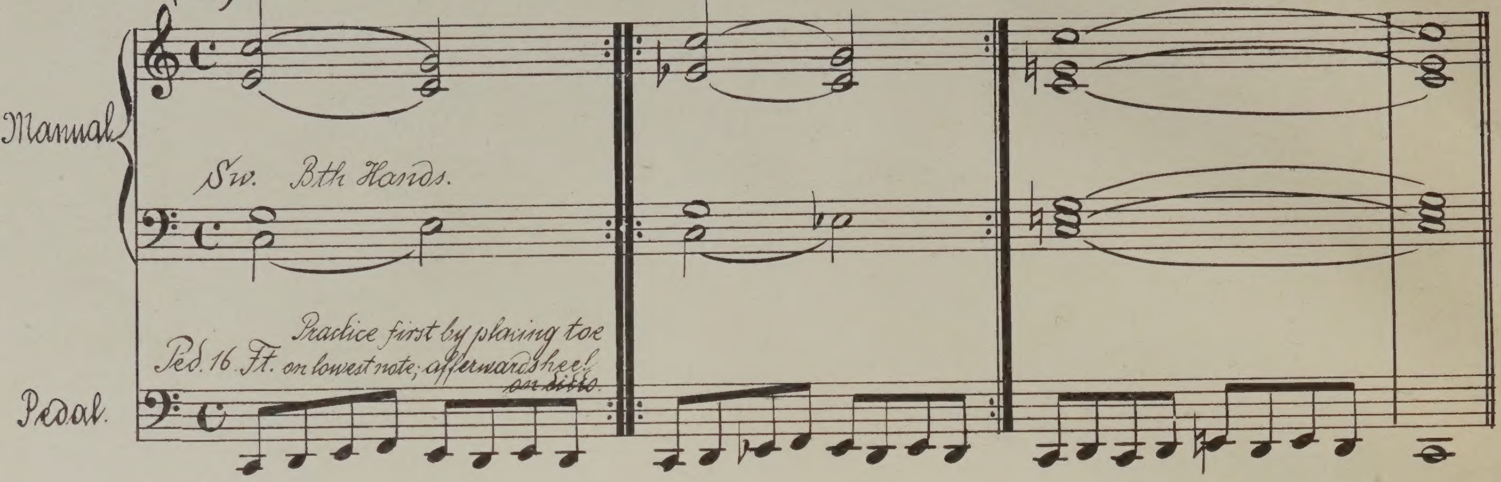
Twenty Exercises.

For strengthening the heel, and acquising independence in ankle

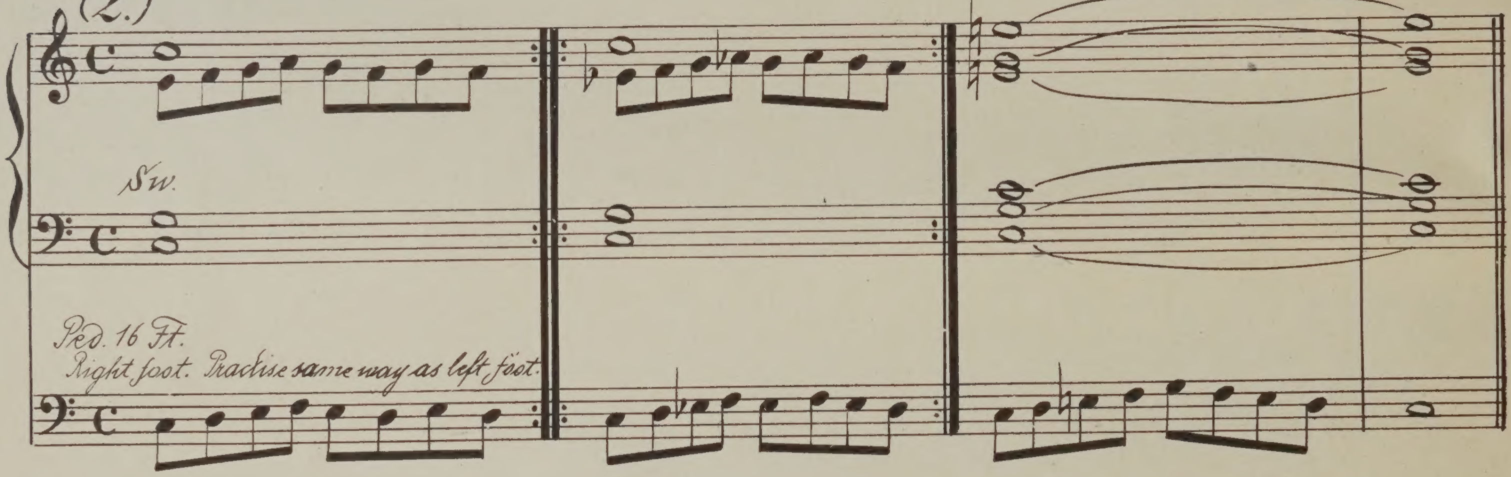
(1.)


Manual
Sw. Bth Hands.
Ped. 16 Ft.
Pedal.

Practice first by placing toe on lowest note; afterwards heel on ditto.

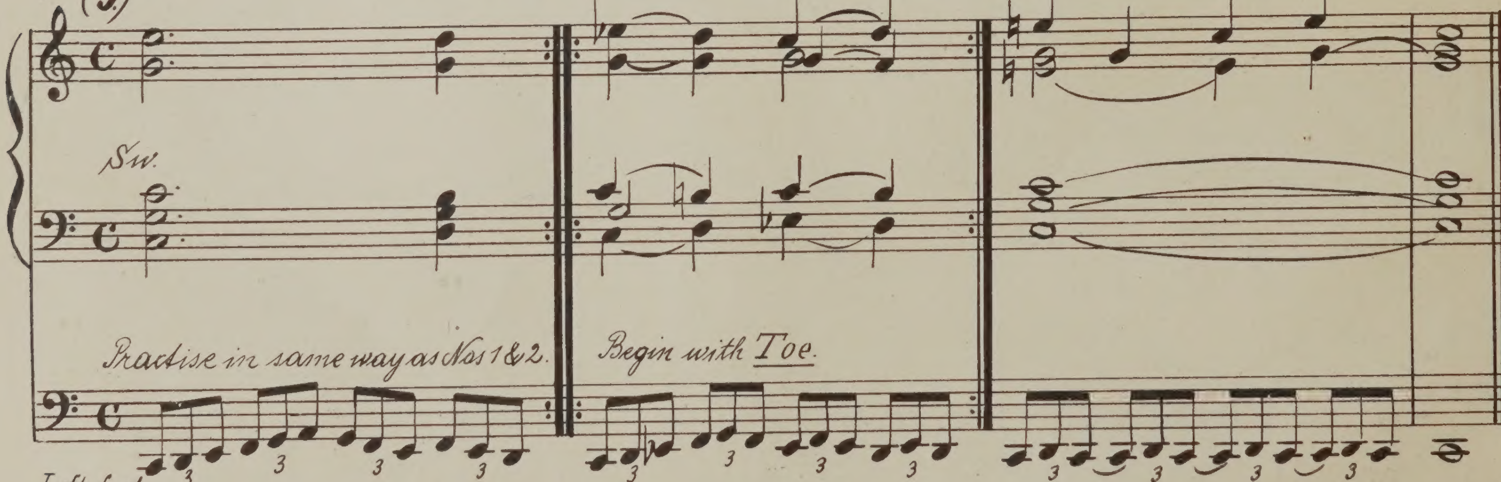
Left foot.

(2.)



Right foot. Practise same way as left foot.

(3)



Practise in same way as Nos 1 & 2.

Begin with Toe.

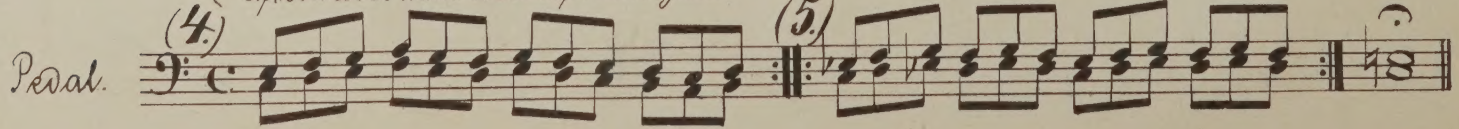
Left foot.

N.B. Each repeat must be taken at least SIX times.

"Two short studies in thirds."

Commence first with toe of each foot
afterwards with heel of each foot

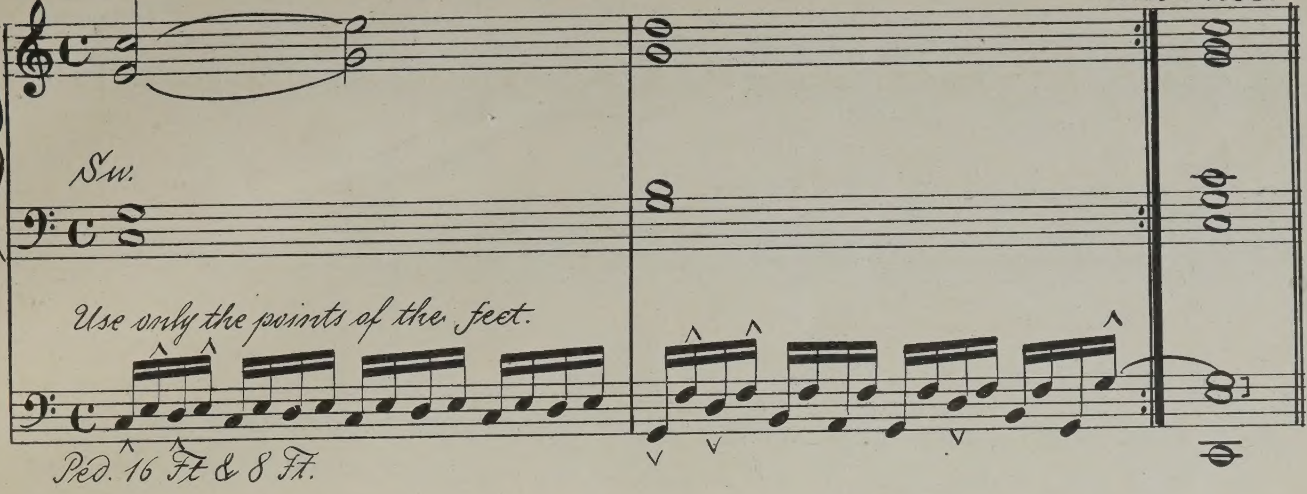
(4.) (5.)



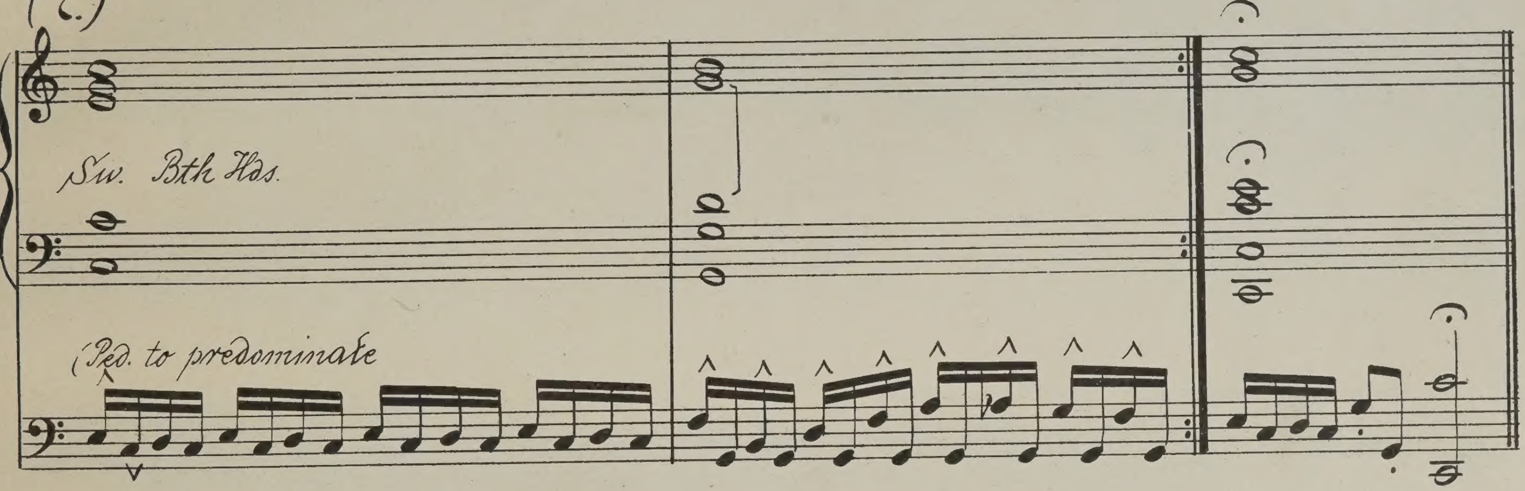
(6.) [" To acquire the habit of easily lifting the toe & heel, without any assistance from the knee."]

∧ or V = Toe.
U or ∩ = heel.

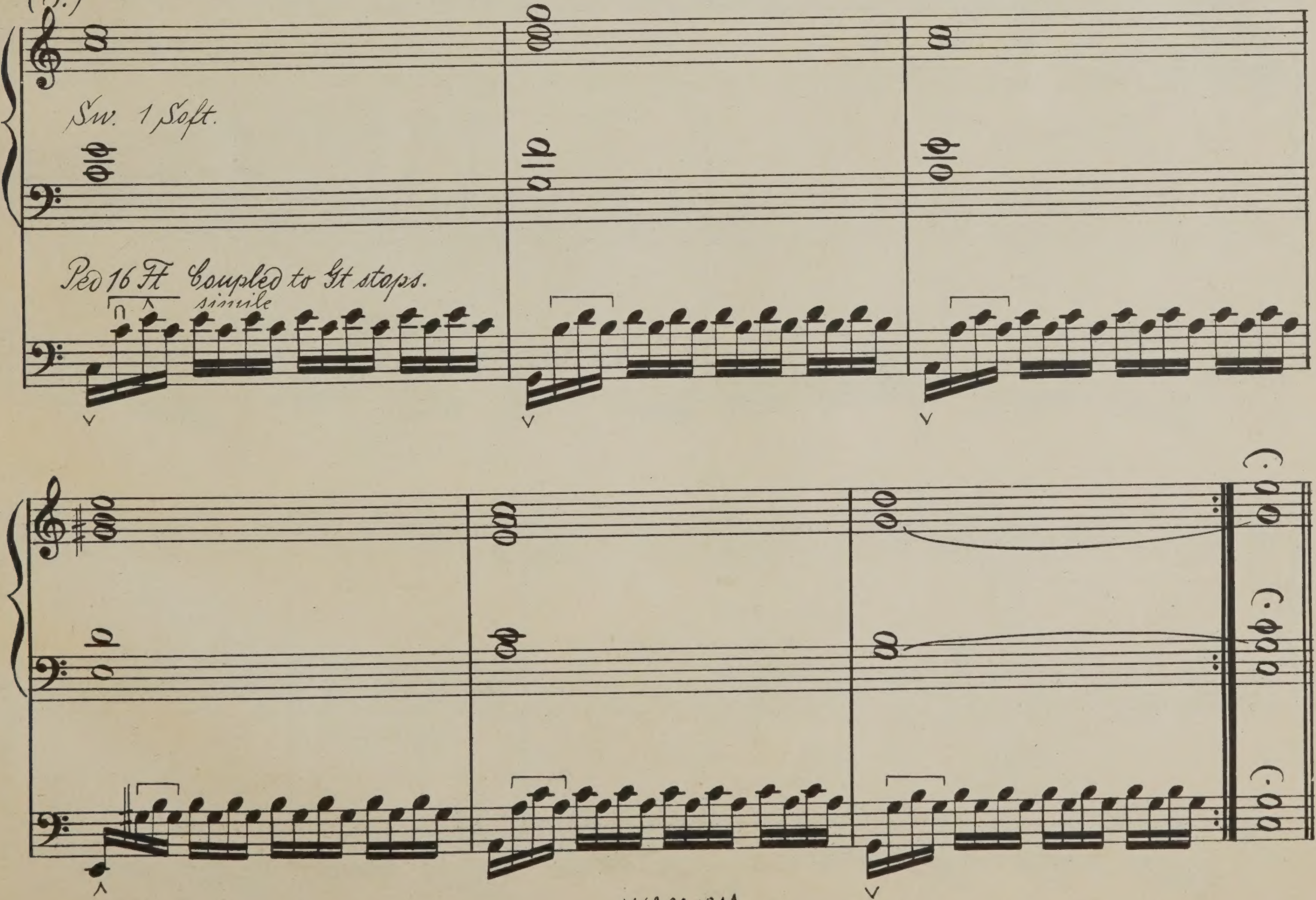
Signs above the stave refer to right-foot; those below, to left foot.


Sw.
Use only the points of the feet.
Ped. 16 Ft & 8 Ft.

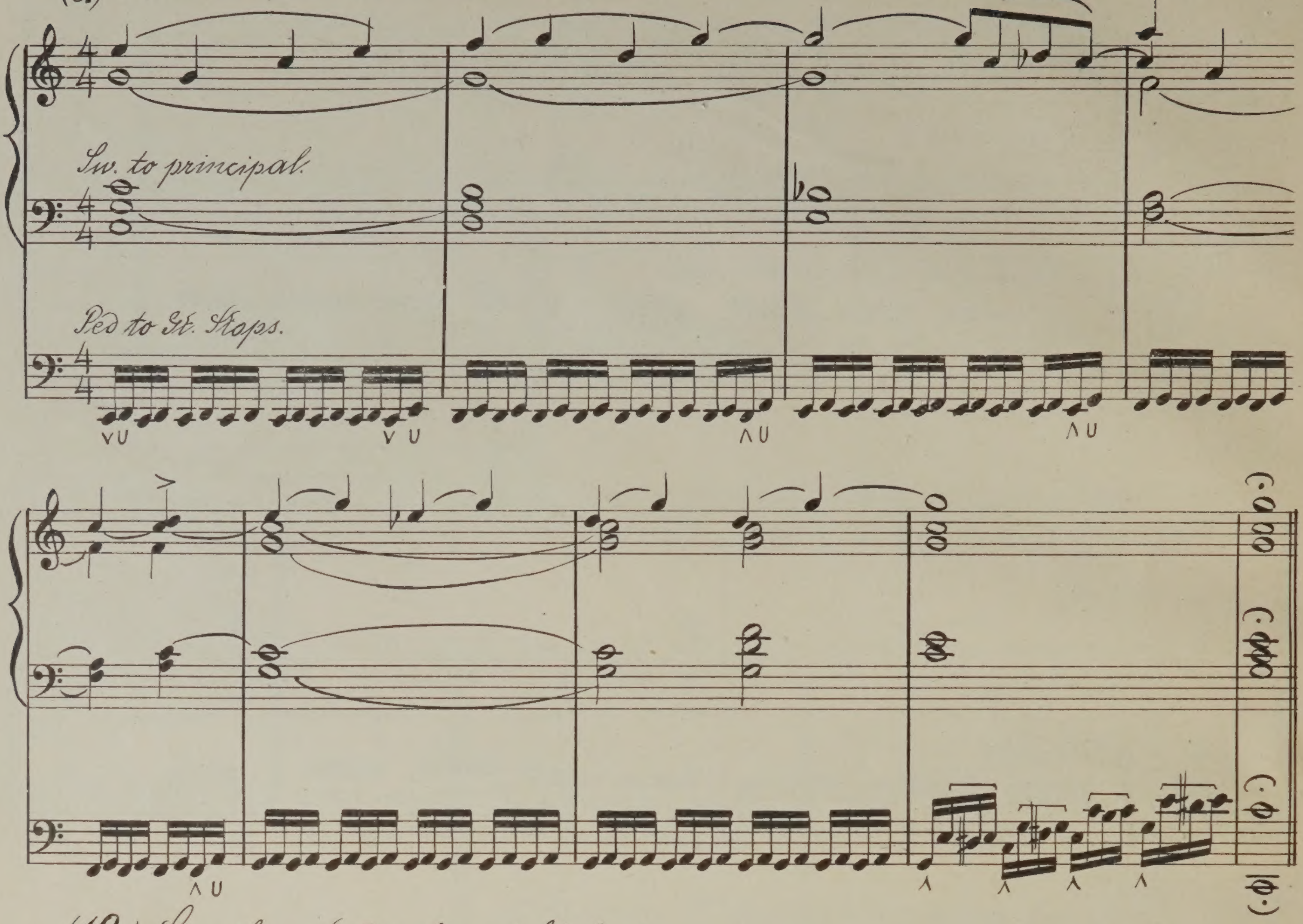
(7.)


Sw. Bth Hds.
(Ped. to predominate

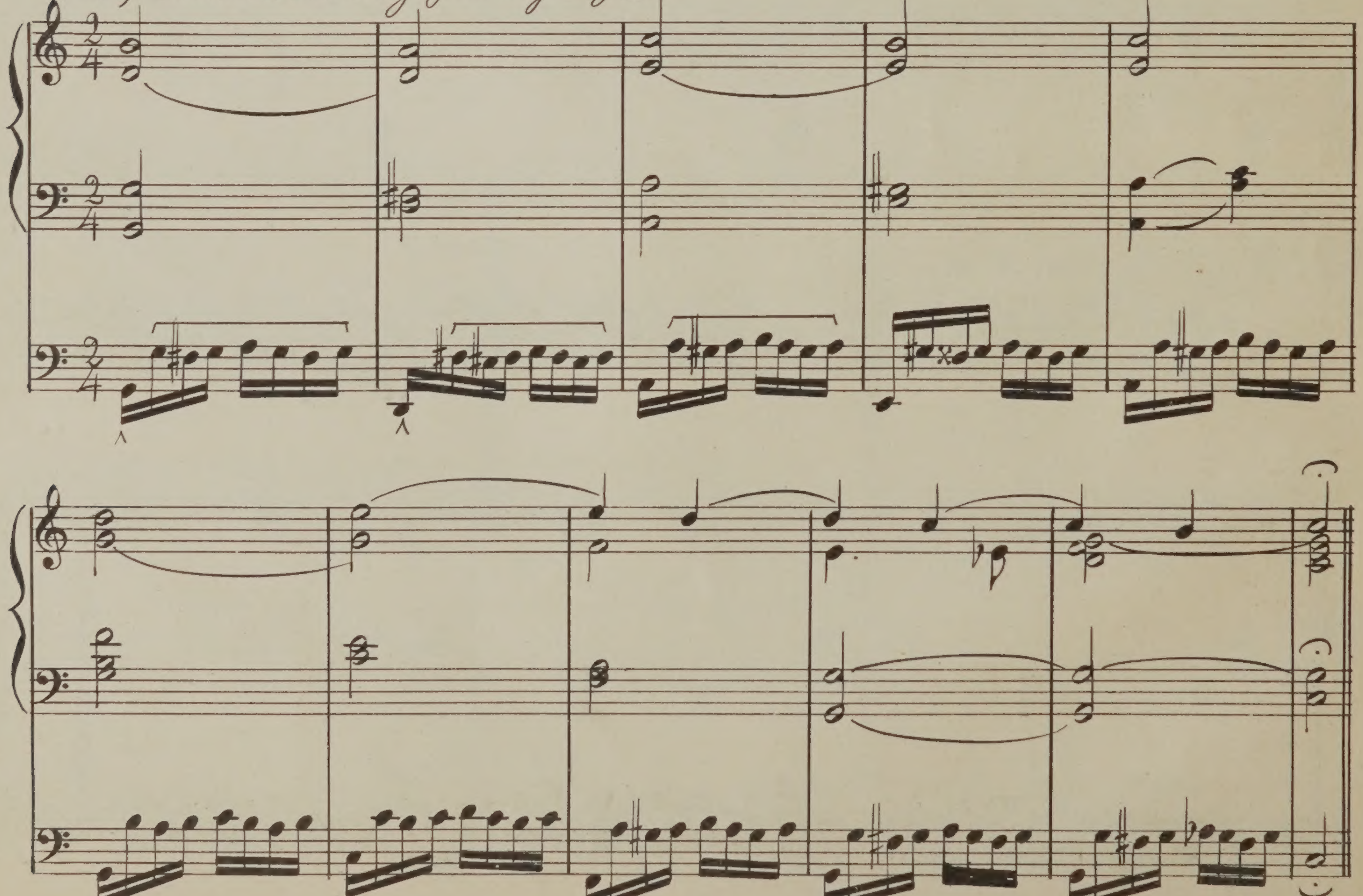
(8.) [To become accustomed to span a 3rd with one foot.]


Sw. 1 Soft.
Ped 16 Ft Coupled to Gt stops.
simile

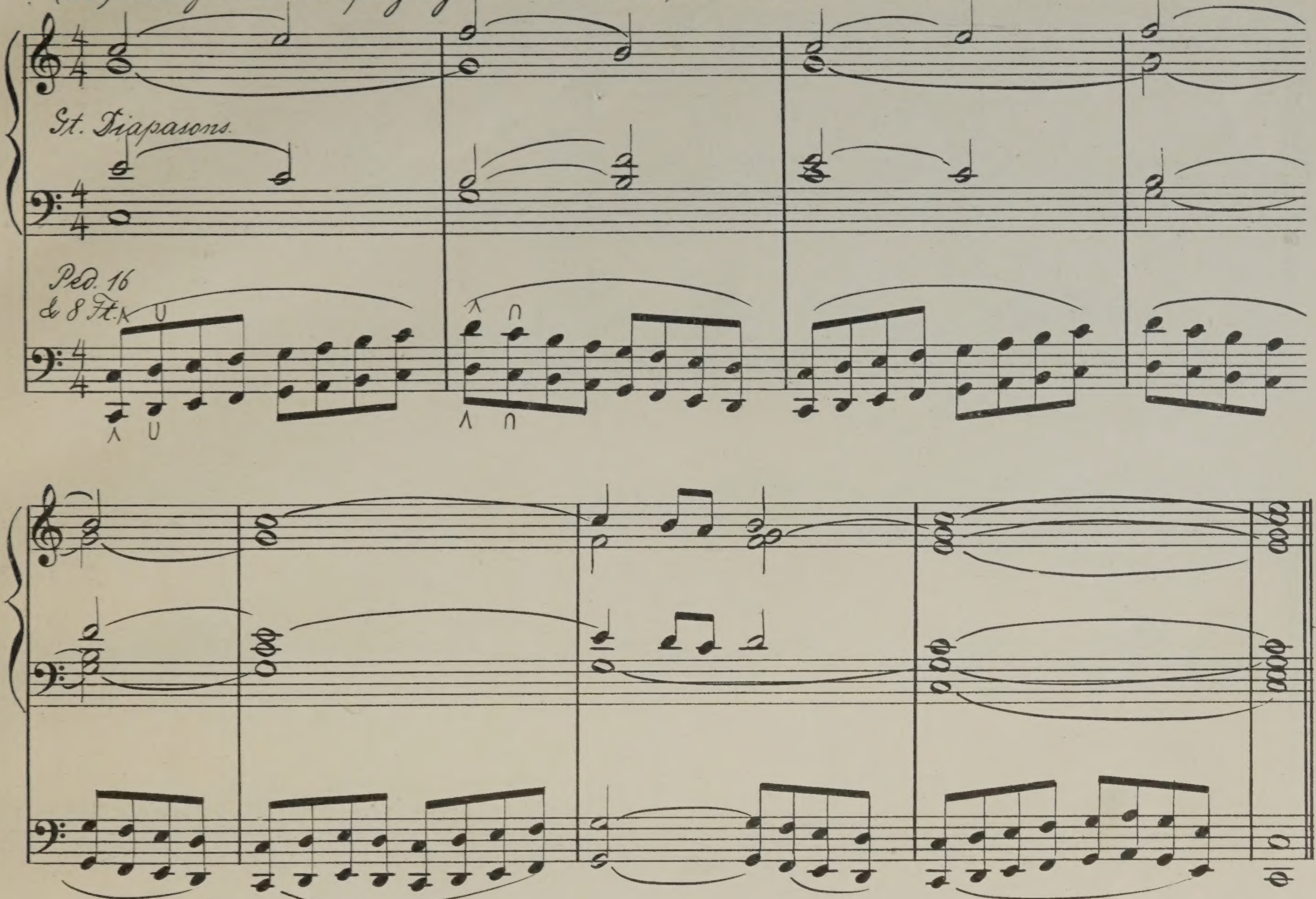
(9.) "To strengthen left ankle."
(Be careful not to raise the knee.)


Sw. to principal.
Ped to Gt. Stops.

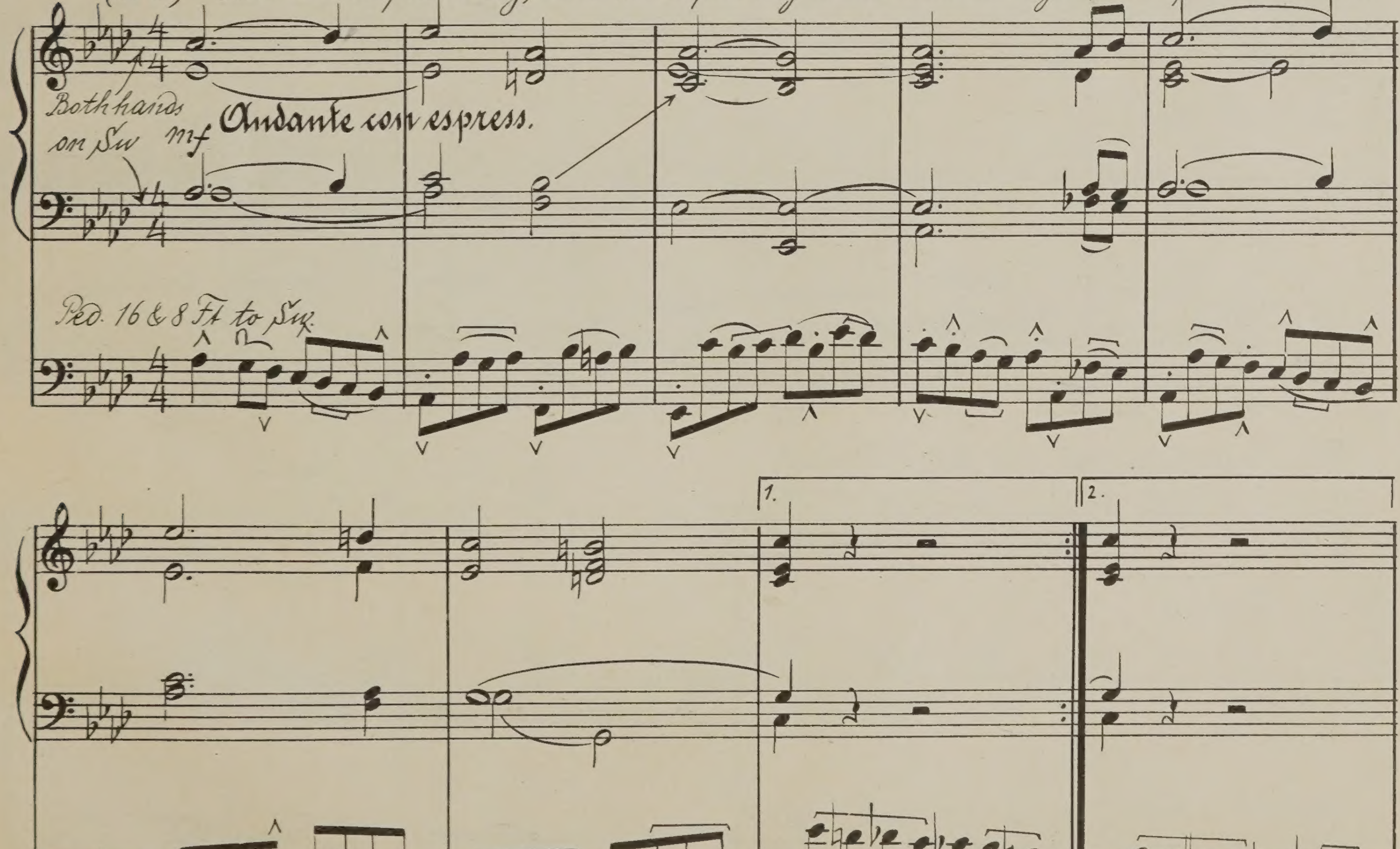
(10.) Similar study for right foot.

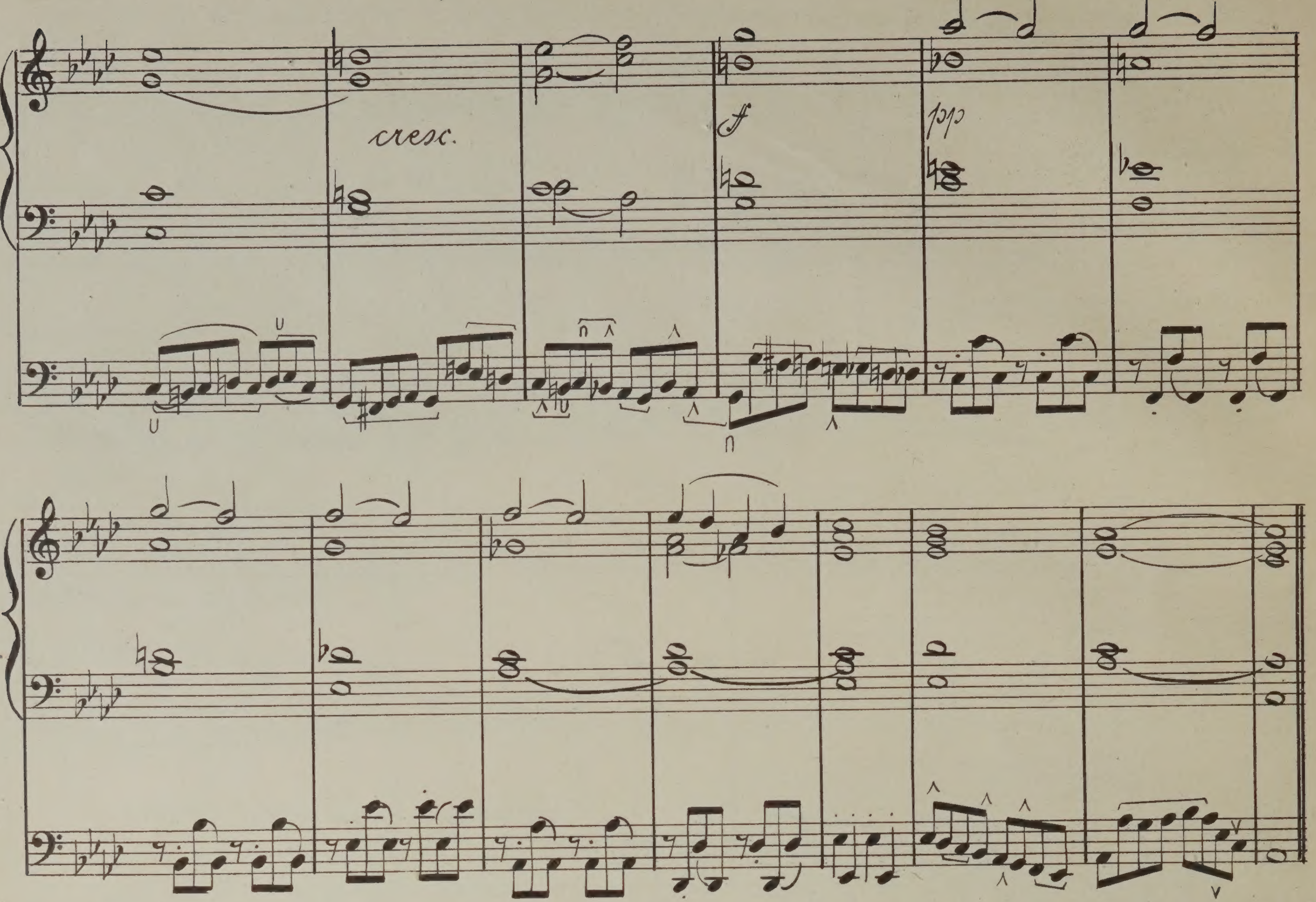


(11.) Study in Octave playing. Aim at smoothness; and do not allow the knees to assist the ankles.

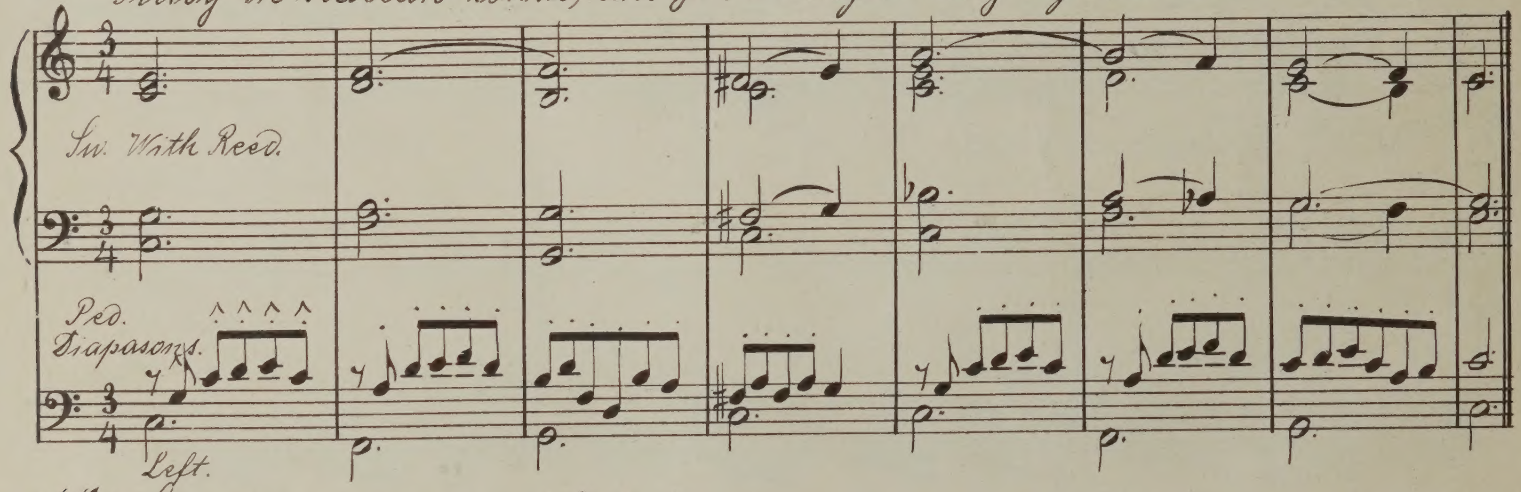

Gt. Diapasons.
Ped. 16 & 8 Ft.

(12.) Exercise in phrasing; and in acquiring control over the higher part of Pedal-board.

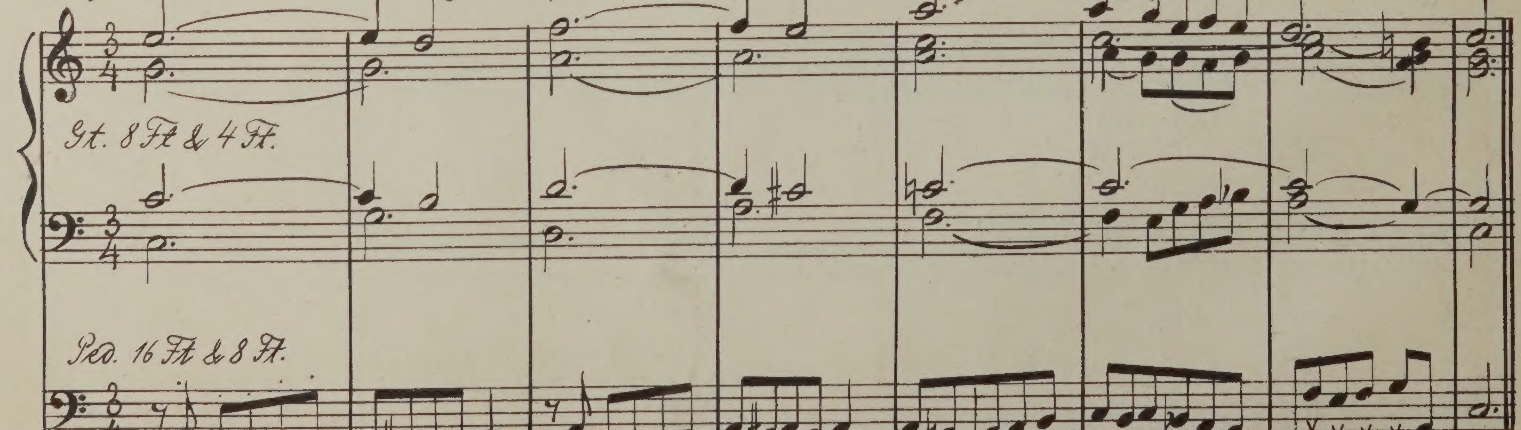

Both hands on Sw
mf
Andante con espress.
Ped. 16 & 8 Ft to Sw.
1.
2.



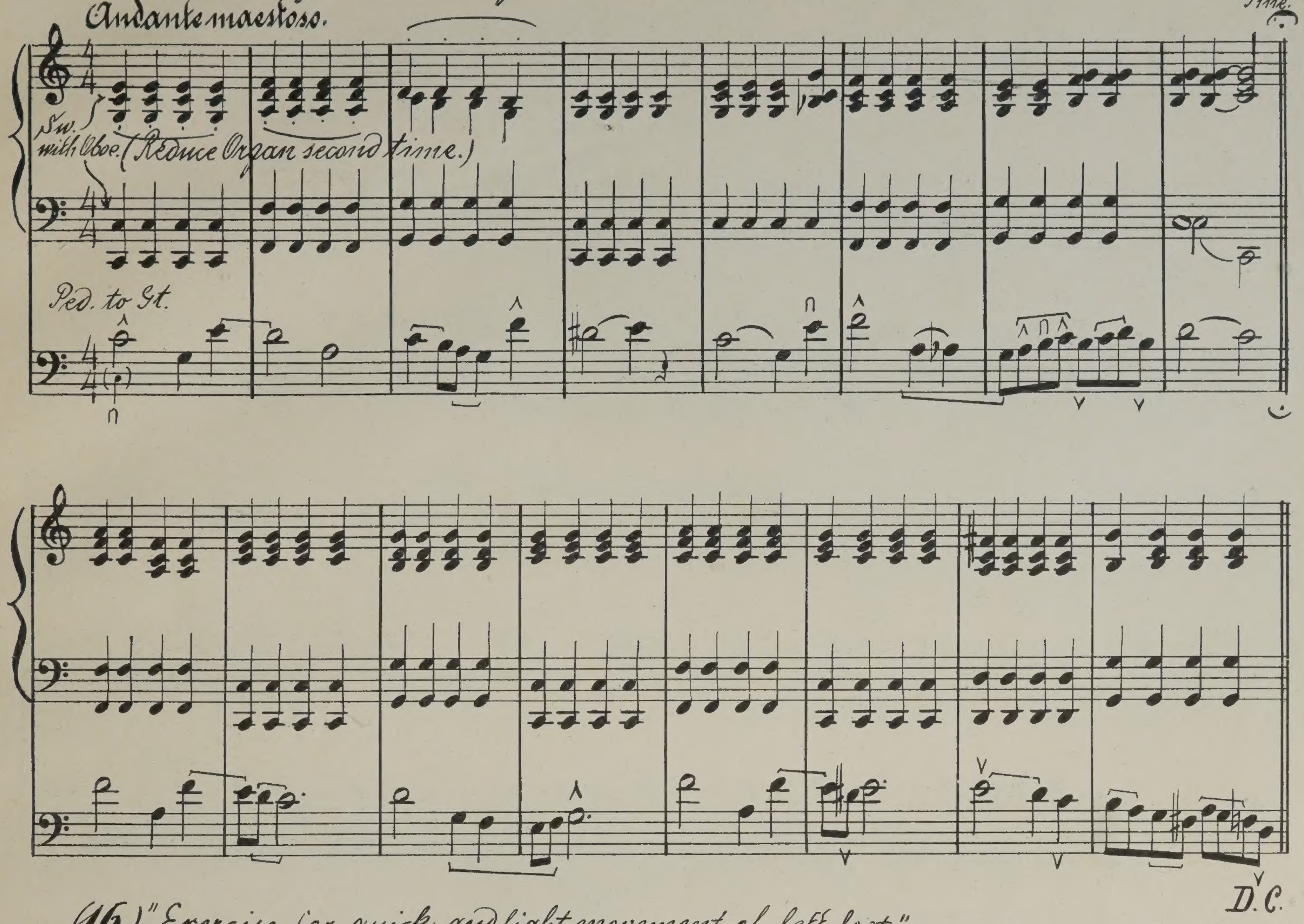
(13.) "Study in staccato touch; and for strengthening right ankle."


Sw. With Reed.
Ped. Diapasons.
Left.

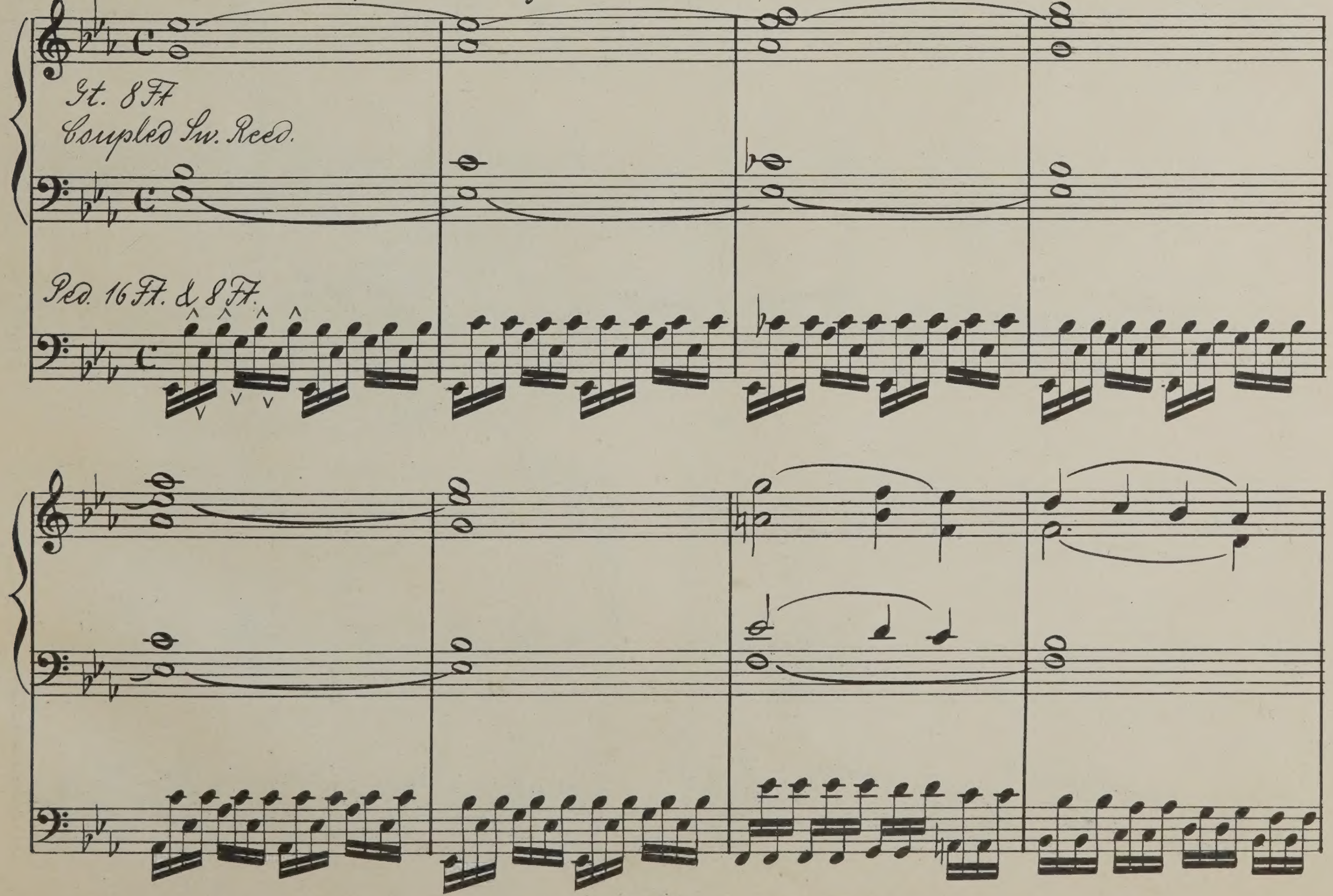
(14.) Similar exercise for left foot.

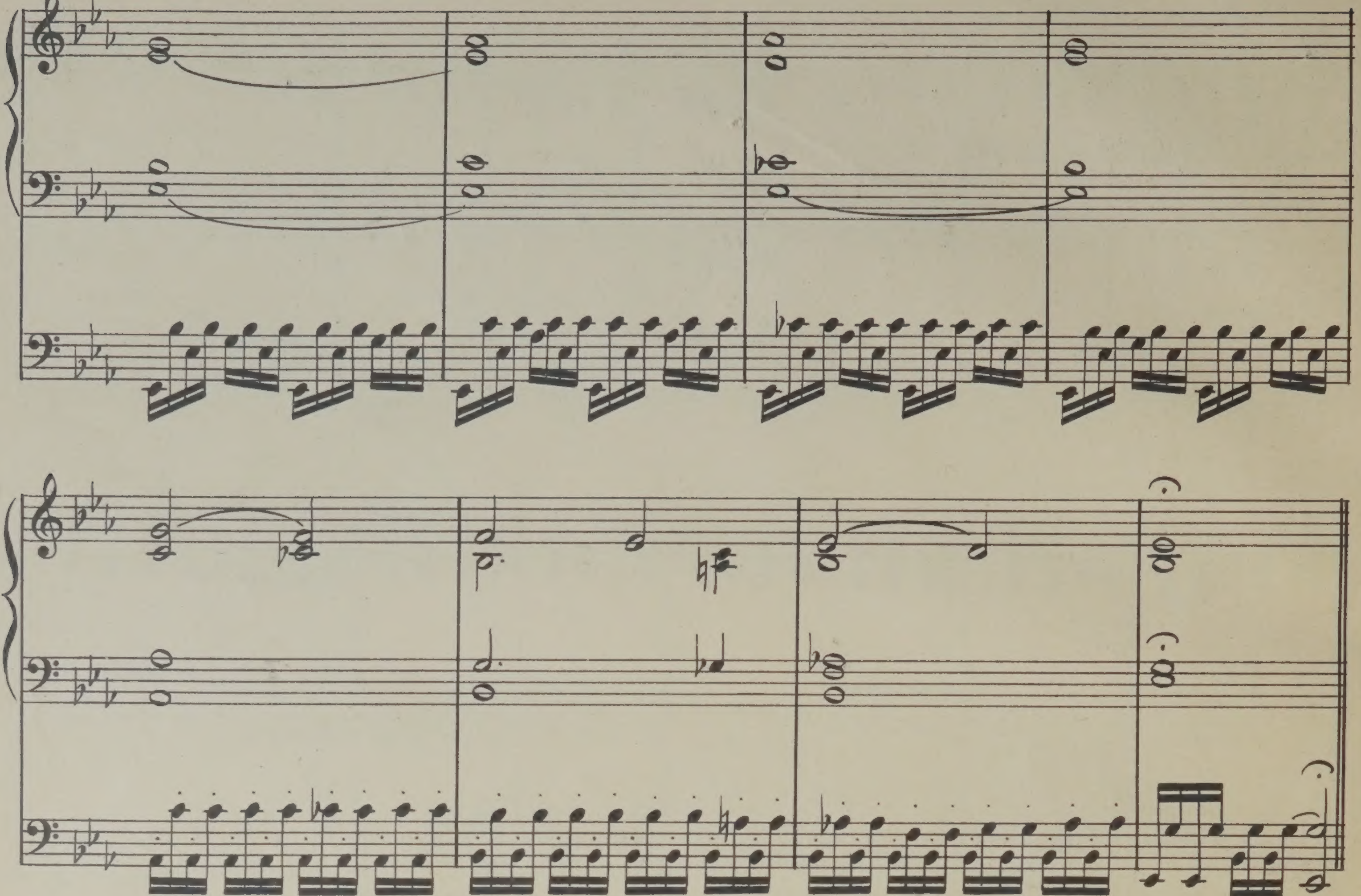

Gt. 8 Ft & 4 Ft.
Ped. 16 Ft & 8 Ft.

(15.) Tenor Melody for pedal-organ (stops of 8 ft to predominate in pedal-part.)

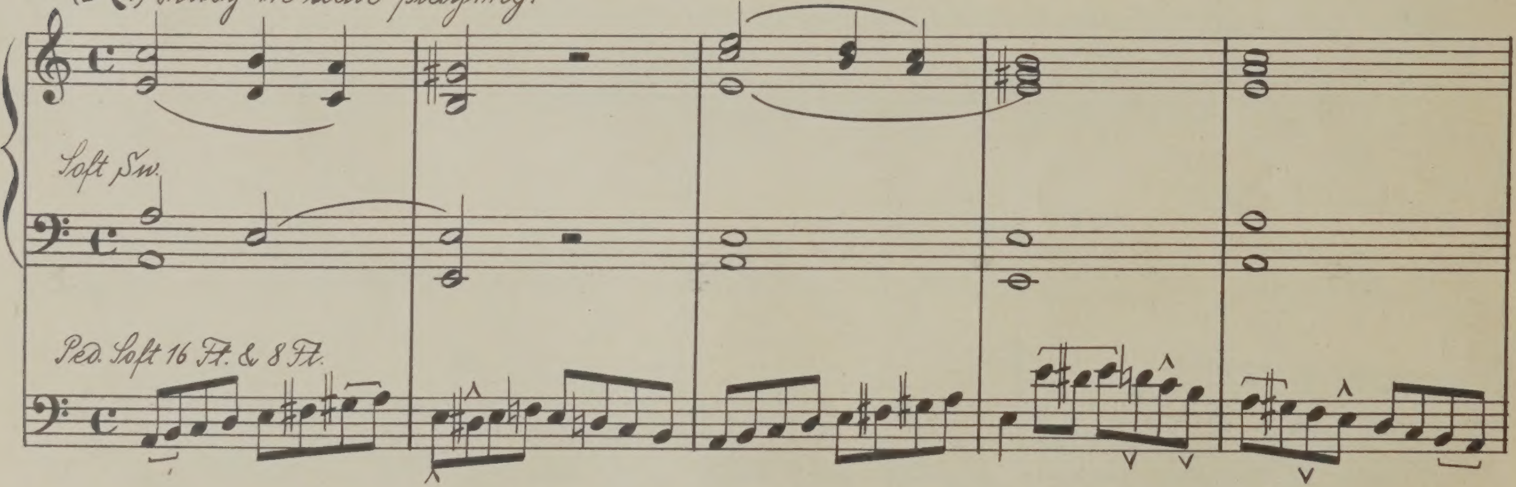

Andante maestoso.
Fine.
Sw. with Oboe. (Reduce Organ second time.)
Ped. to Gt.
D.C.

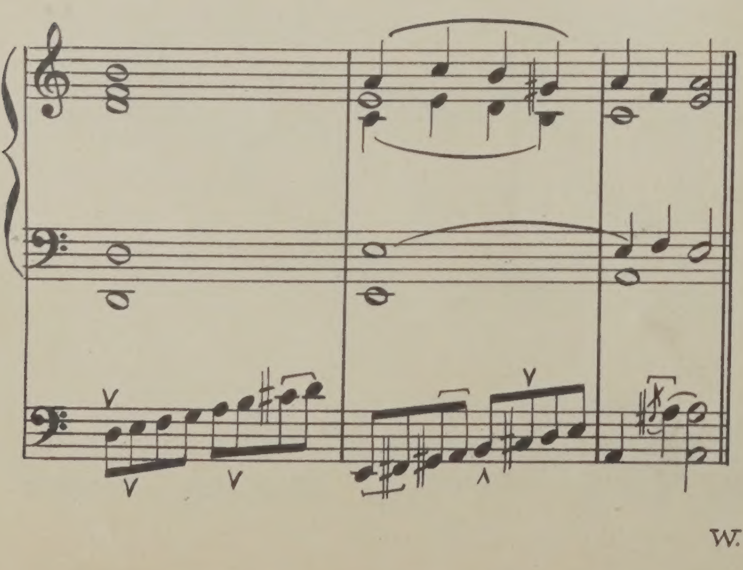
(16.) "Exercise for quick and light movement of left foot."


Gt. 8 Ft.
Coupled Sw. Reed.
Ped. 16 Ft. & 8 Ft.

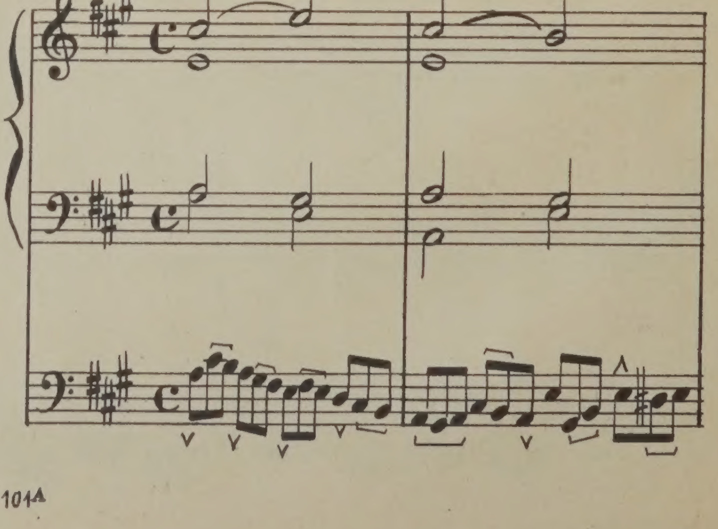


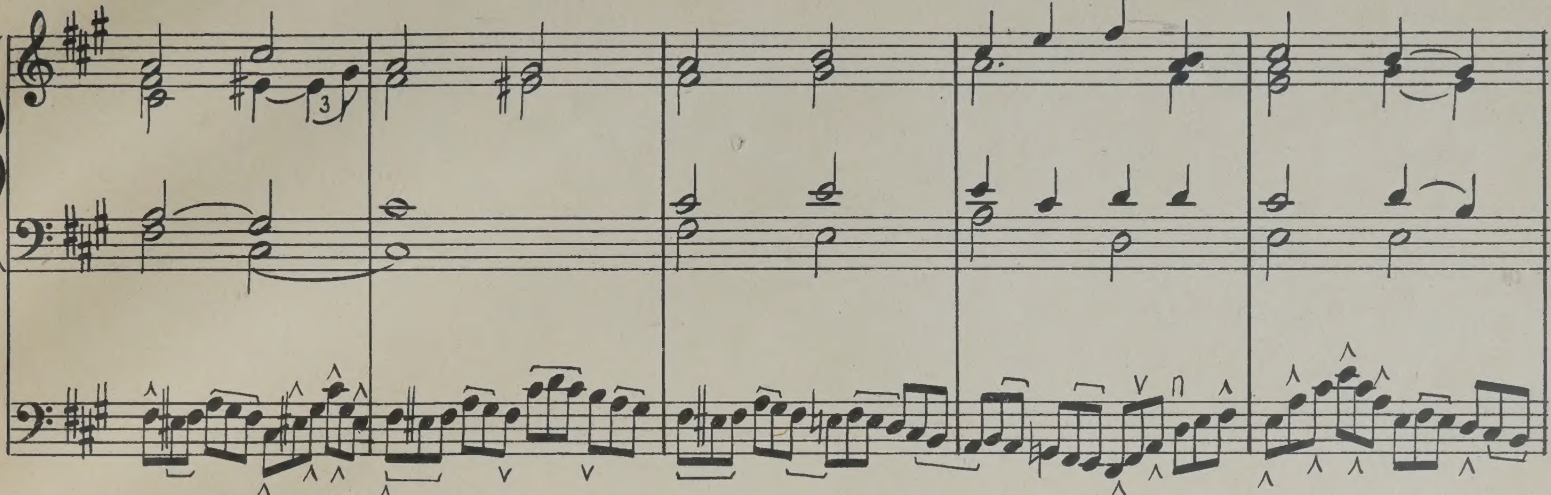
(17.) Study in scale playing.

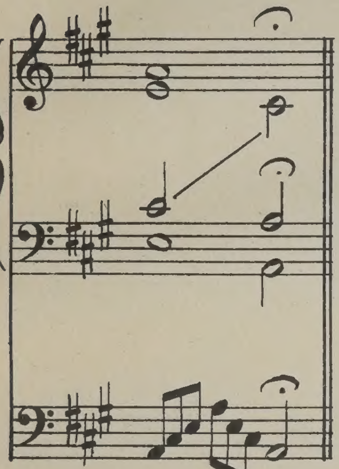

Soft Sw.
Ped. Soft 16 Ft. & 8 Ft.



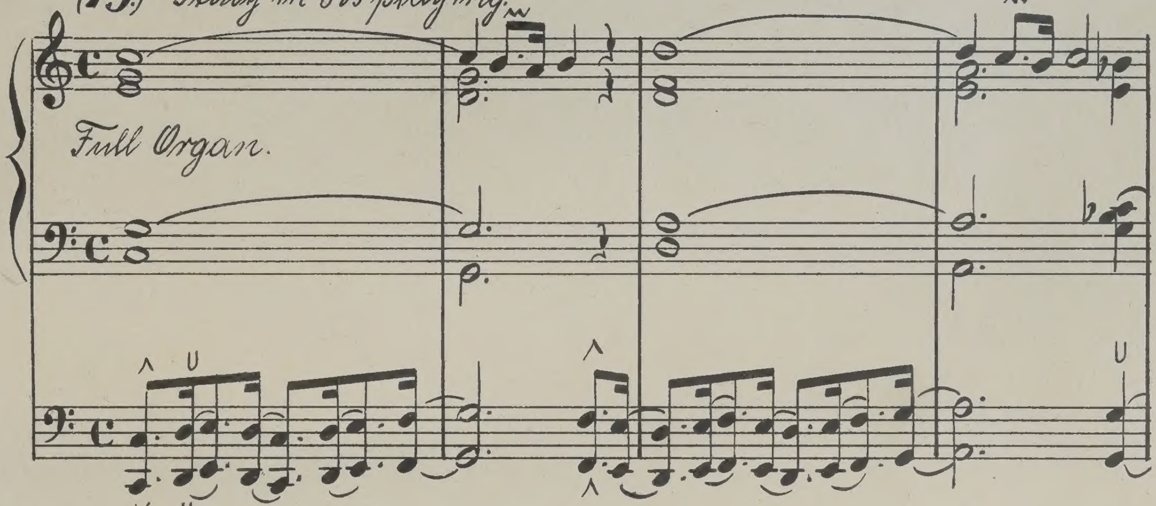
(18.) Study similar to last.

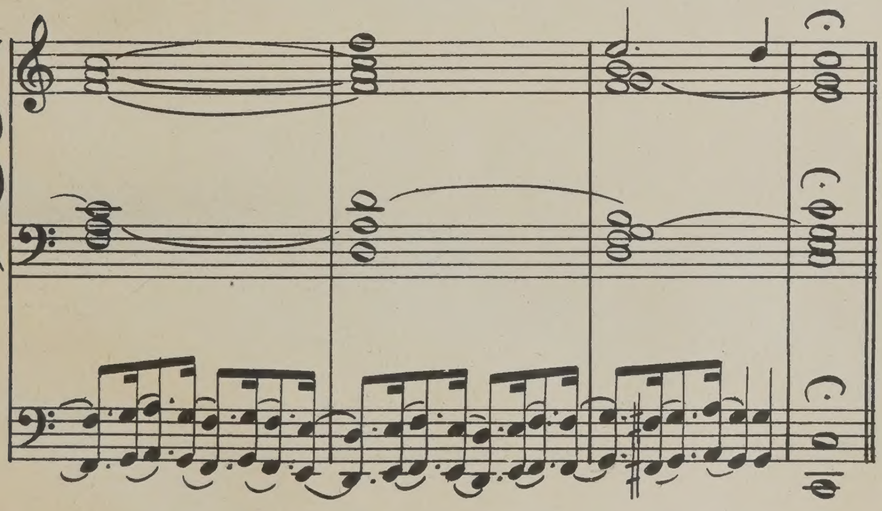




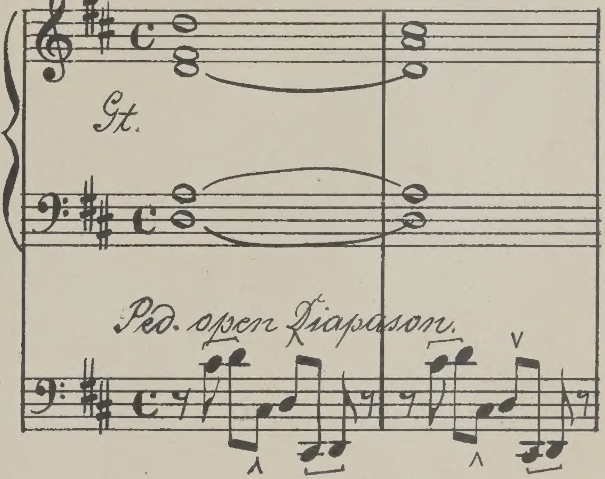


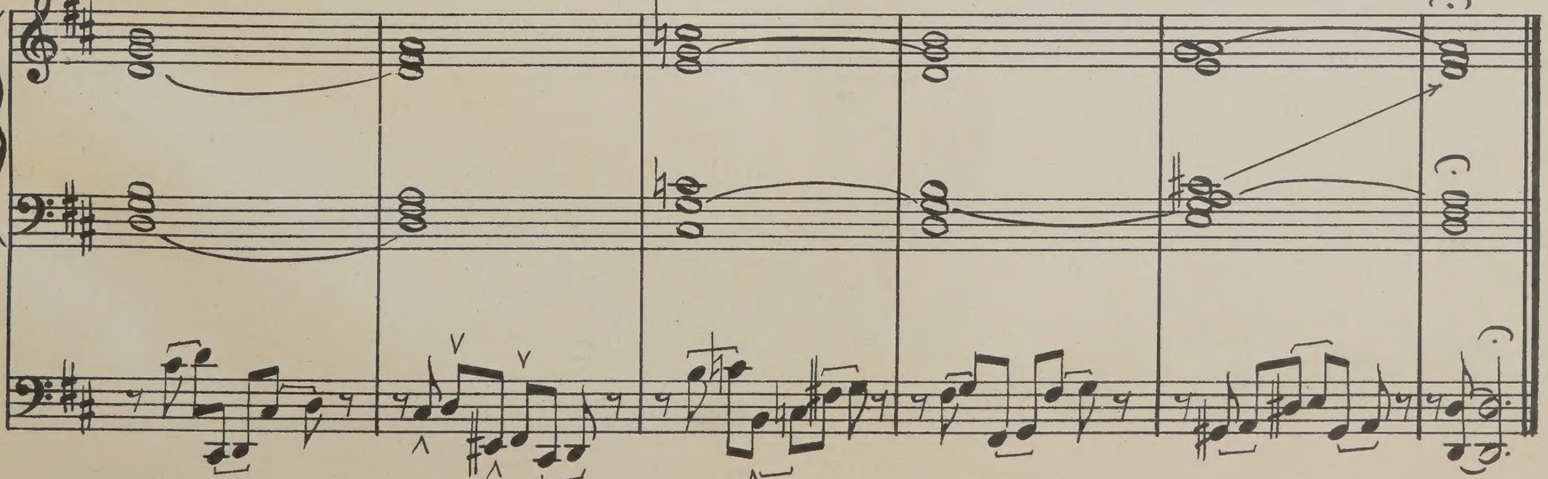
(19.) "Study in 8vs playing."





(20.) "Exercise in extensions."


Gt.
Ped. open Diapason.



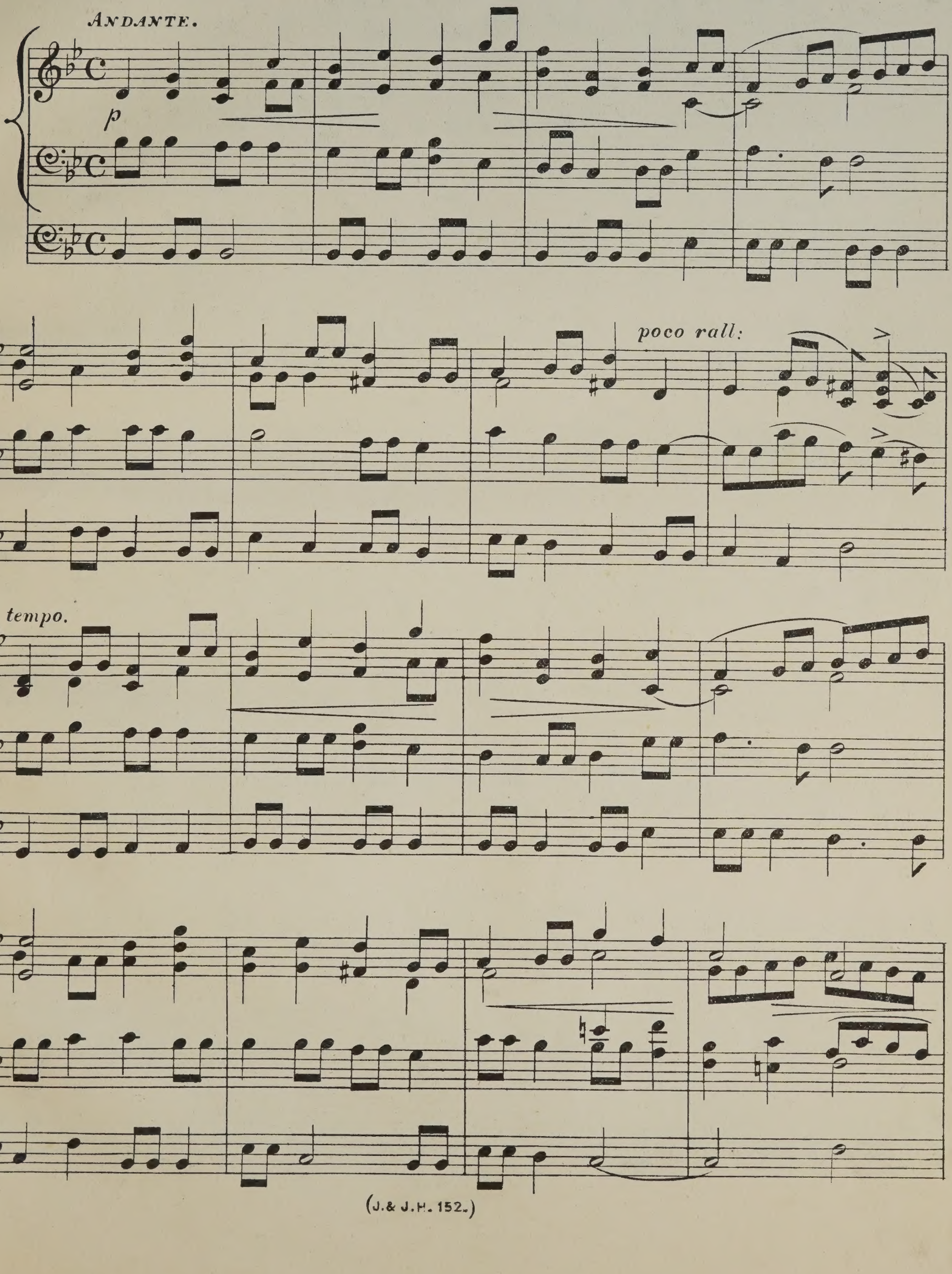
Harold Godfrey
27 .. 97
Windsor

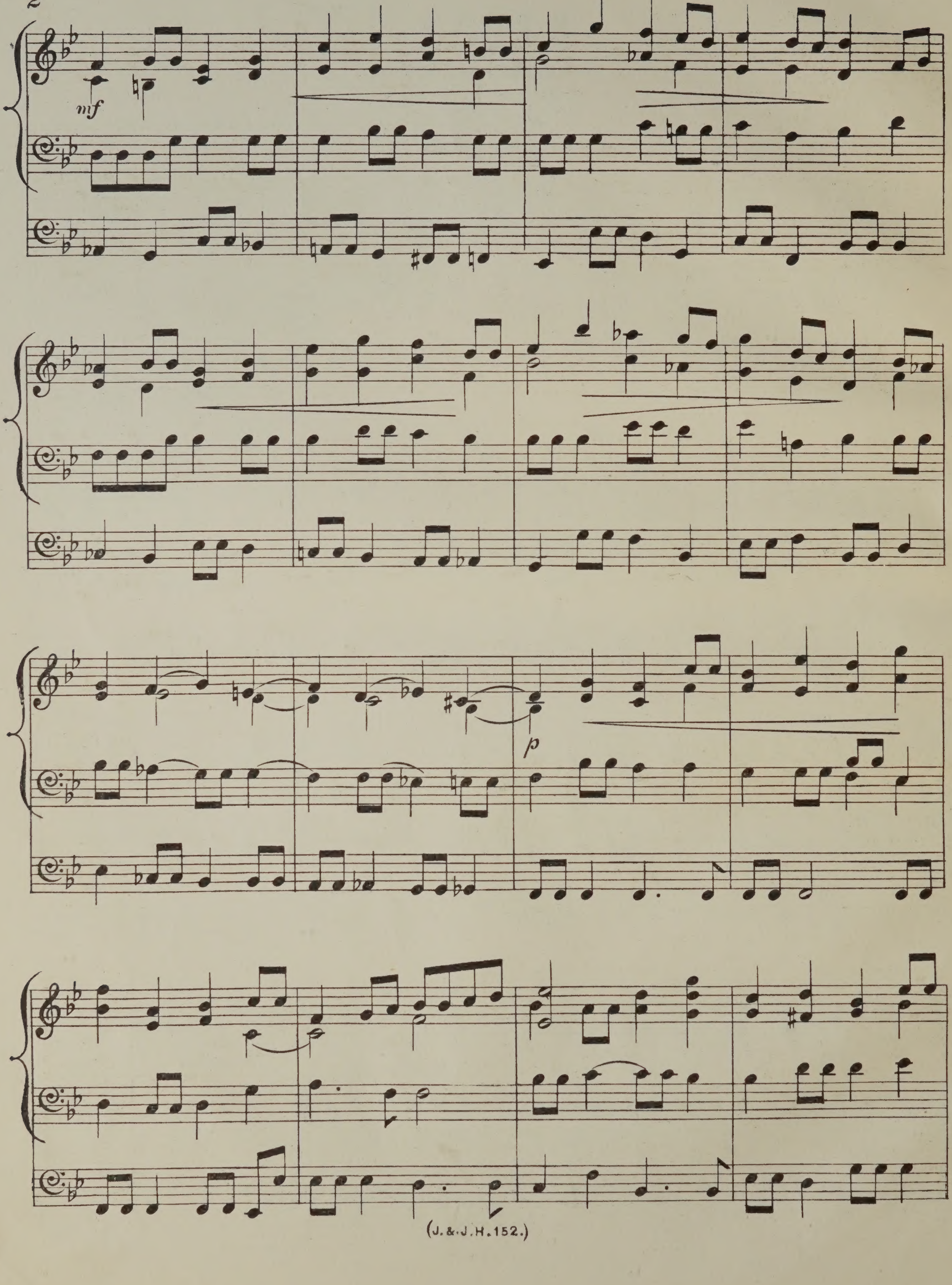
STUDY.

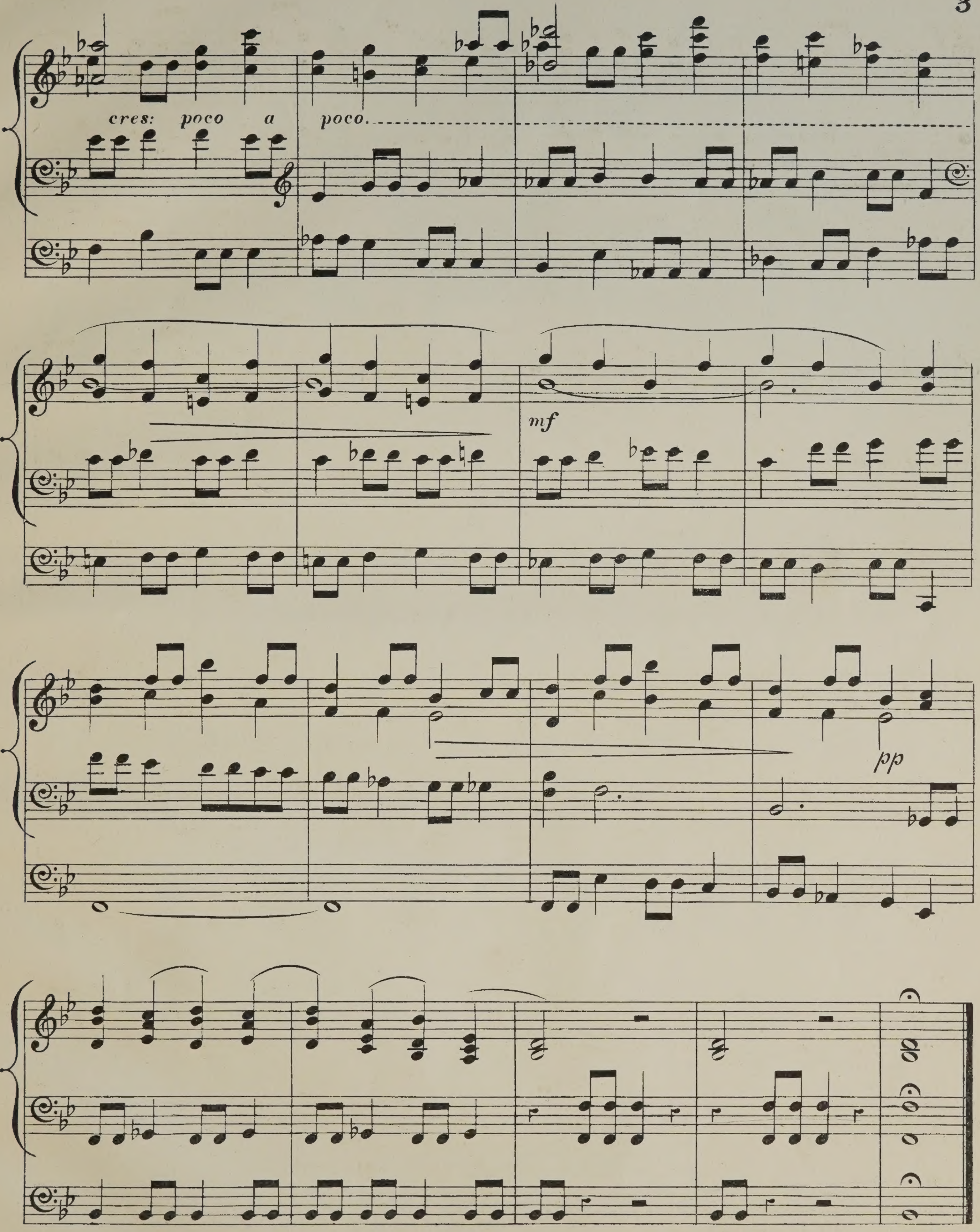
(IN REPEATING NOTES.)

FOR THE ORGAN.

BY ARTHUR SOMERVELL.


ANDANTE.
p
poco rall:
tempo.


mf
p


cres: poco a poco.
mf
pp

Pedal and Manual Scales, Arpeggios and Miscellaneous Exercises

for the

ORGAN

including all required for the I. S. M., T. C. L. and
the Associated Board of the R.A.M. and R.C.M. examinations

by

E. W. TAYLOR,

Mus. Doc. (Oxon.) F.R.C.O: L.T.C.L.

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67 Wolverhampton Rd
STAFFORD.

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Directions for Study.

1. The signs v ∪ placed below the Pedal stave indicate respectively point and heel of left foot. Similar marks above the stave refer to right foot.

2. Scales in Part I. Practise (**a**) Pedal part separately (**b**) Pedals and left hand (**c**) Pedals and right hand.

3. Arpeggios and Exercises Part II and III. Practise Pedal and Manual part separately. Commencing with feet afterwards combine (**a**) Pedals and L. H. (**b**) Pedals and R. H. (**c**) Pedals and both hands.

4. Play very slowly at first, and take care the notes do not overlap but aim at perfect legato.

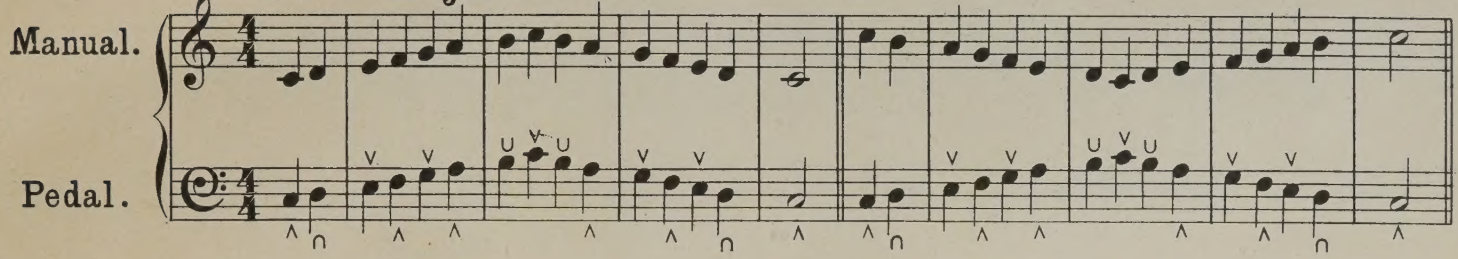
5. When the feet cross each other above middle C on the Pedals, left passes over right, if below middle C right crosses over left. This rule however is subject to modification.

6.—When practising *manual Scales* only, extend them to two octaves, each part separately; afterwards combine in similar and contrary motion, commencing with the highest or lowest note.

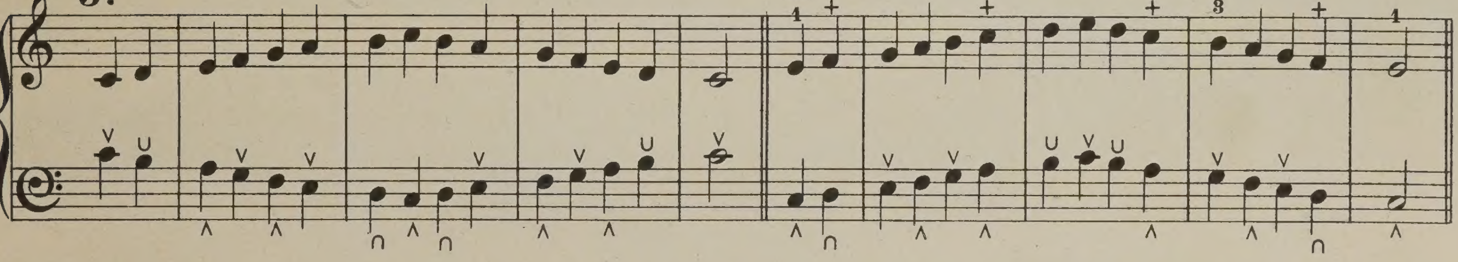
Part I.

Major and Minor Pedal and Manual Scales.

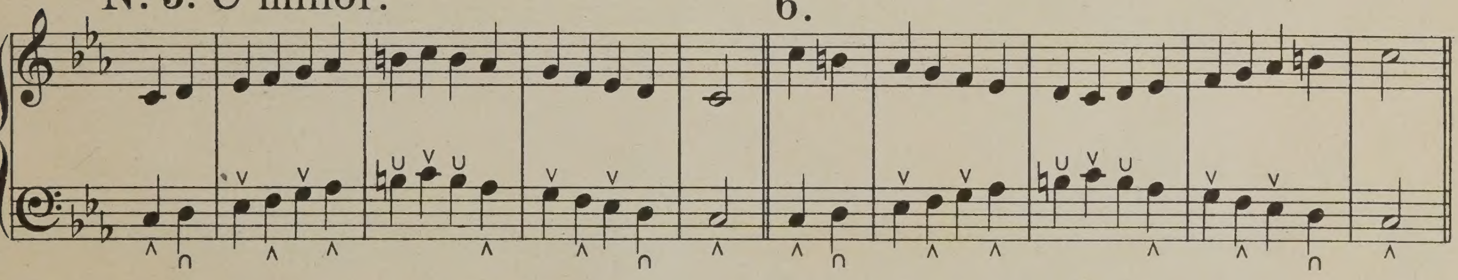
Nº 1. C major. 2.


Manual.
Pedal.

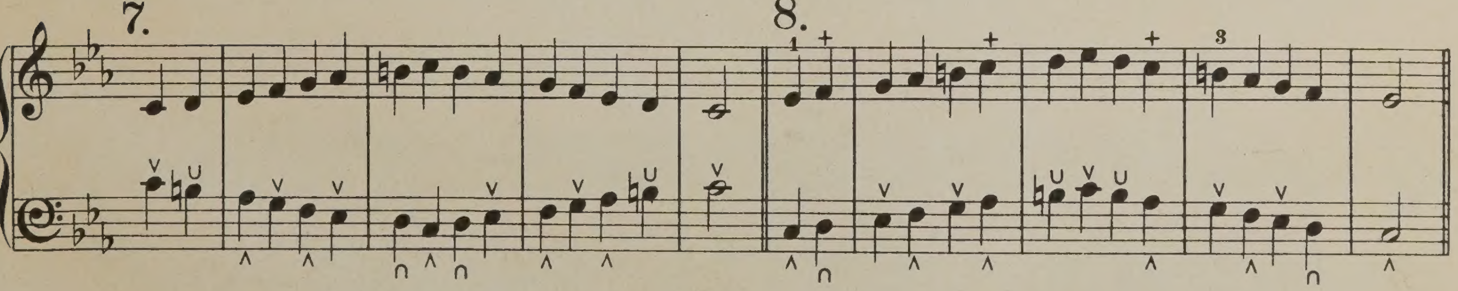
3. 4.



Nº 5. C minor. 6.

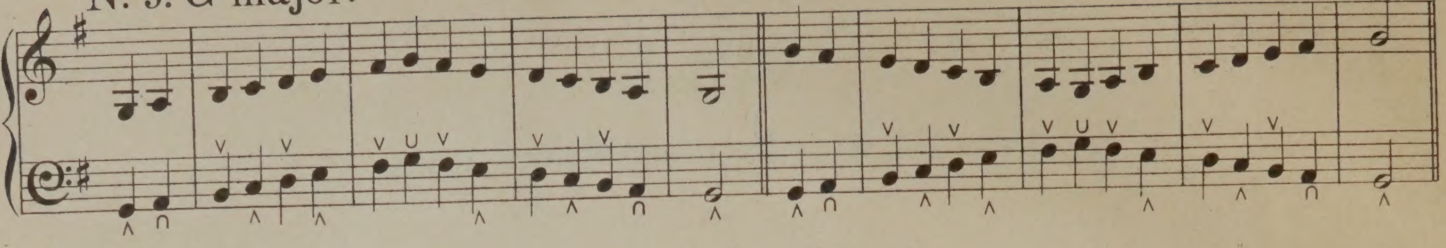


7. 8.



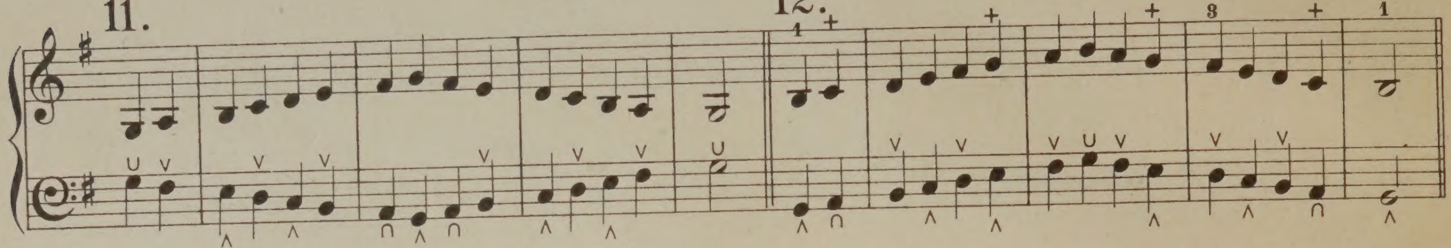
№ 9. G major.

10.



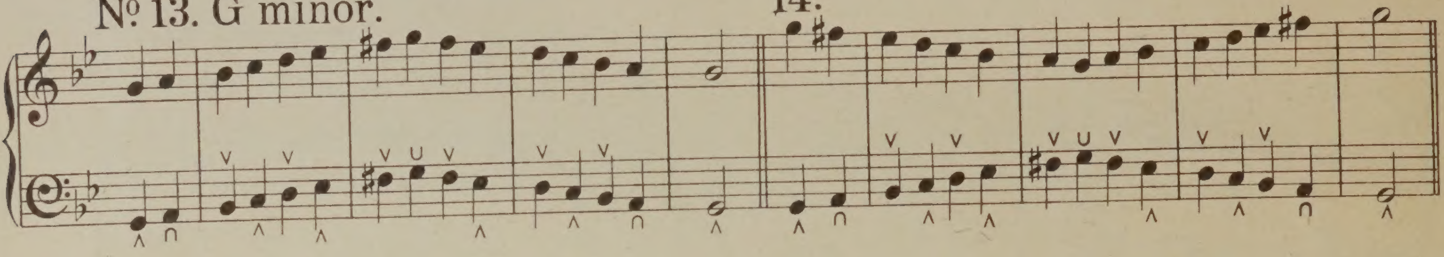
11.

12.



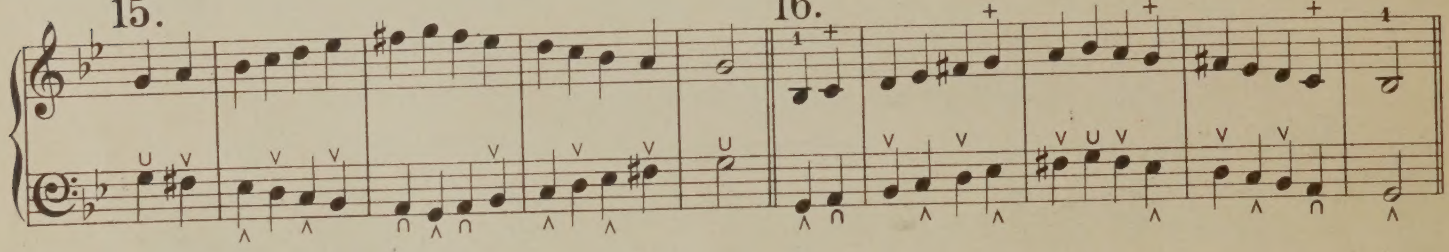
№ 13. G minor.

14.



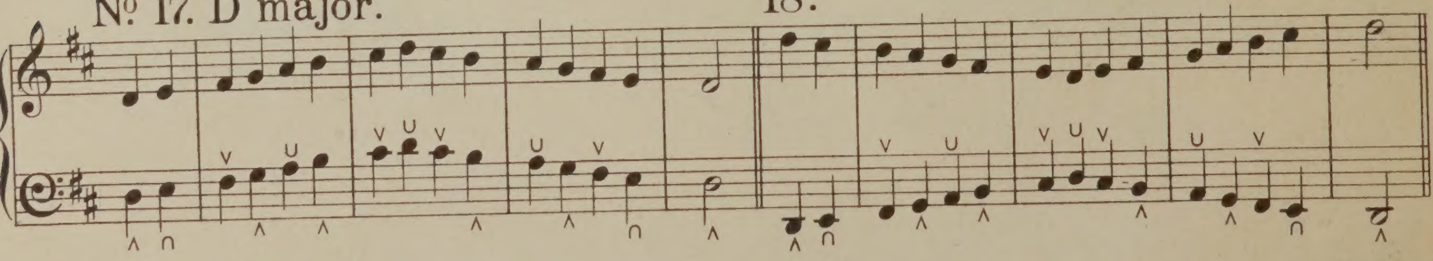
15.

16.



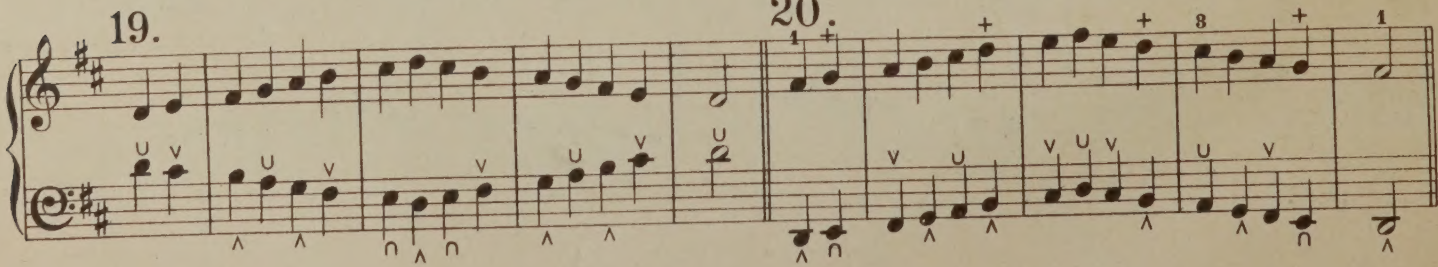
№ 17. D major.

18.

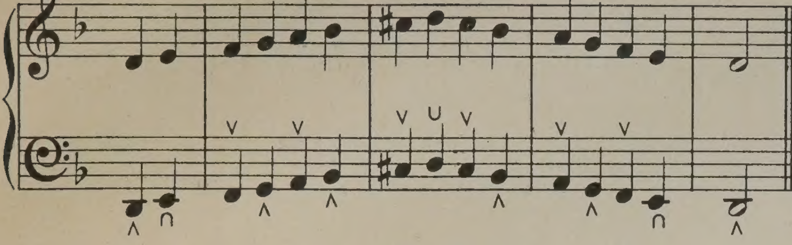


19.

20.



Nº 21. D minor.



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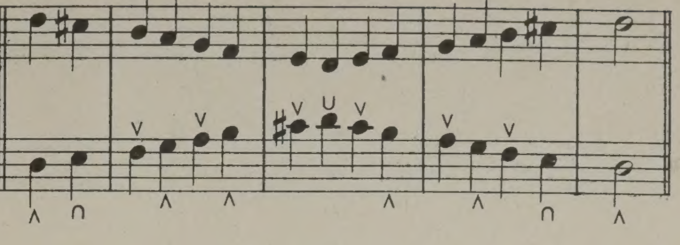

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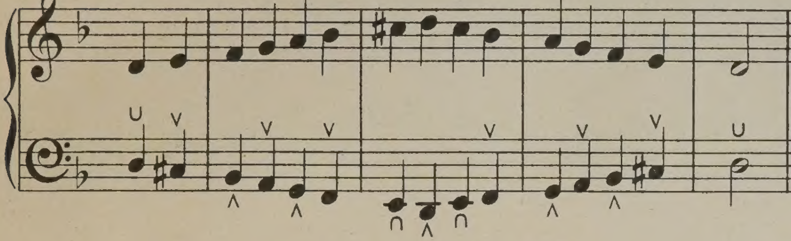

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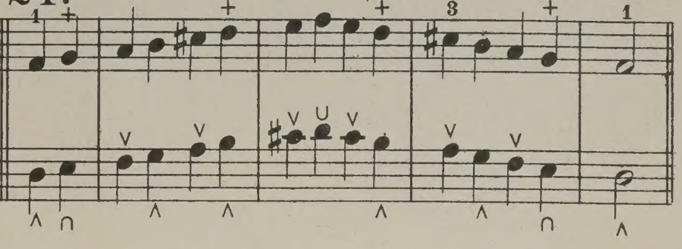
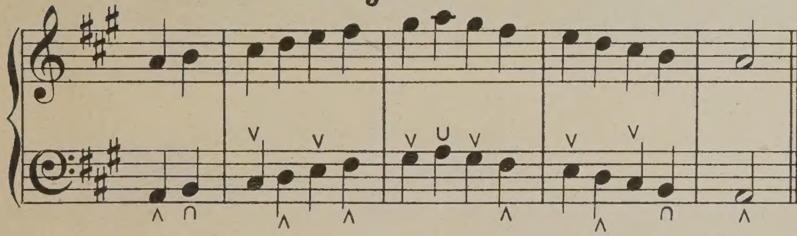


Nº 25. A major.



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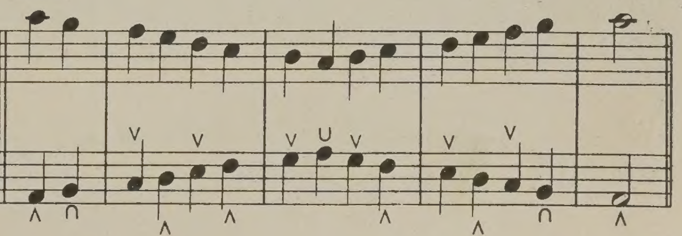

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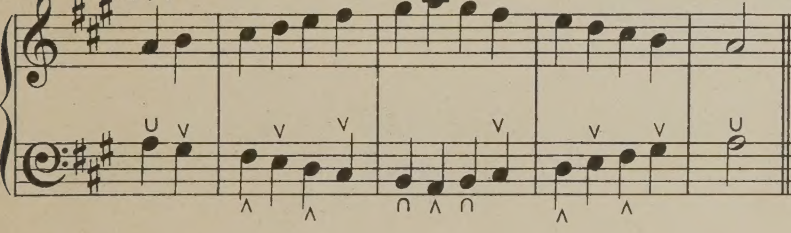

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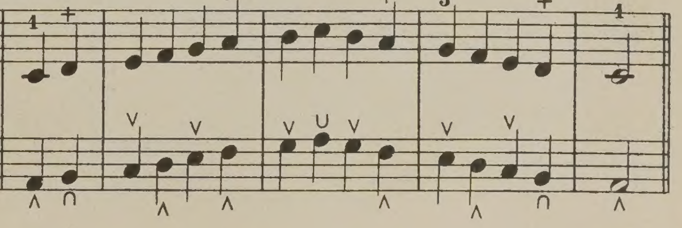
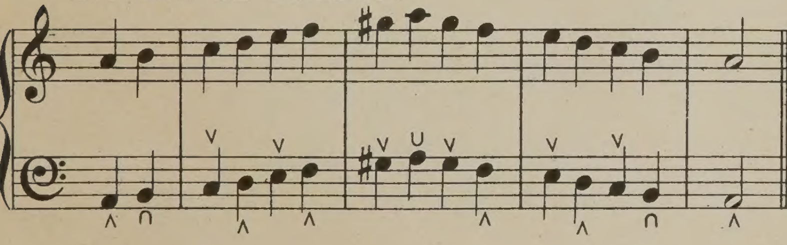


Nº 29. A minor.



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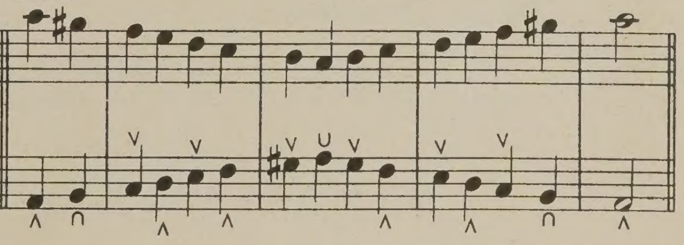

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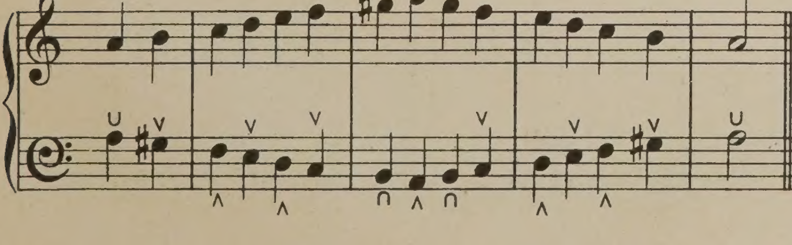

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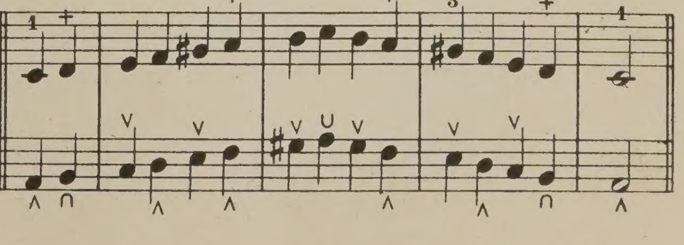
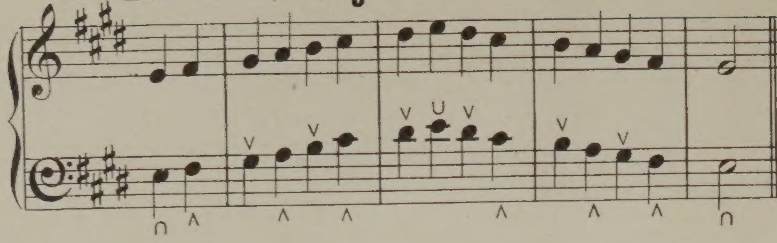


Nº 33. E major.



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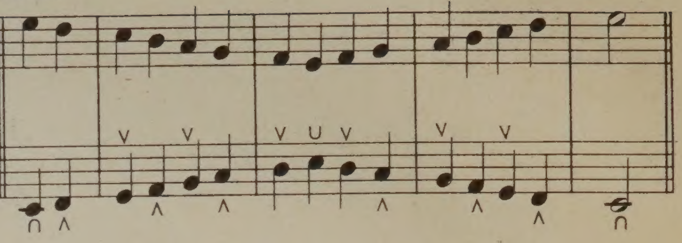

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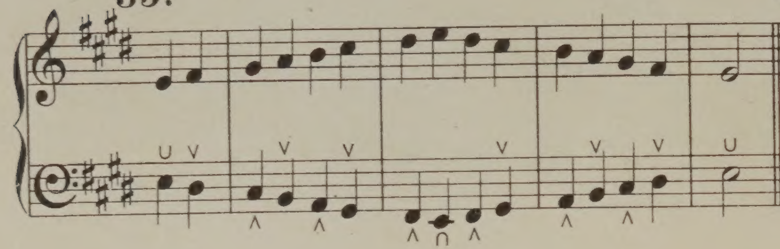

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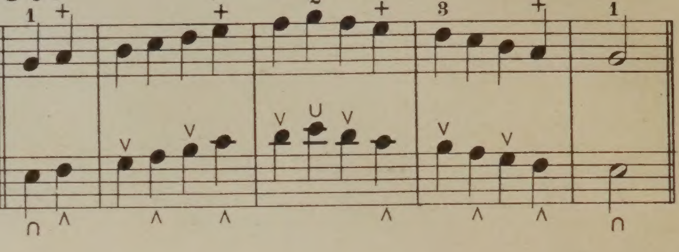
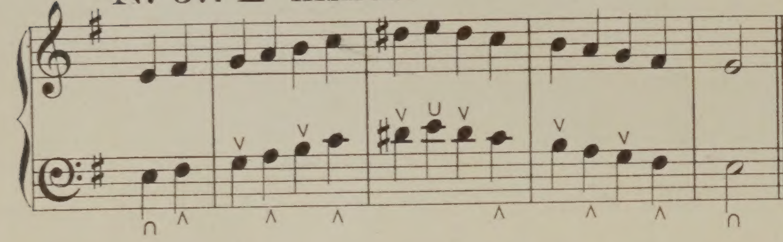


Nº 37. E minor.



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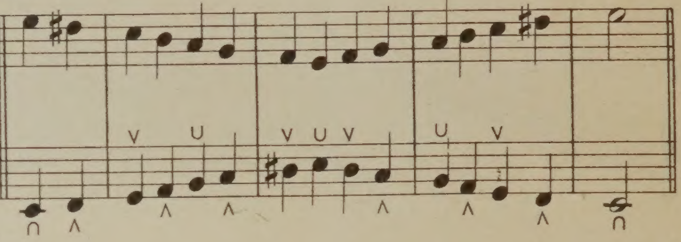

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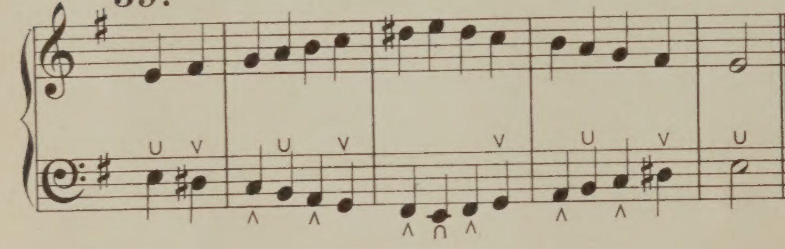

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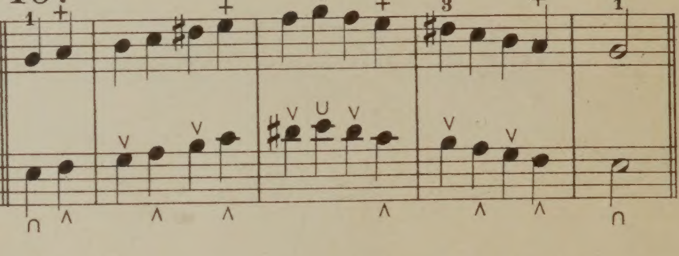
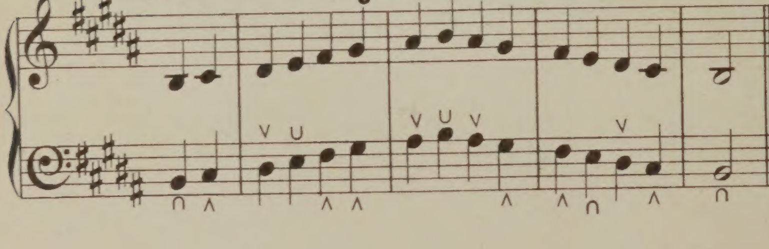


Nº 41. B major.



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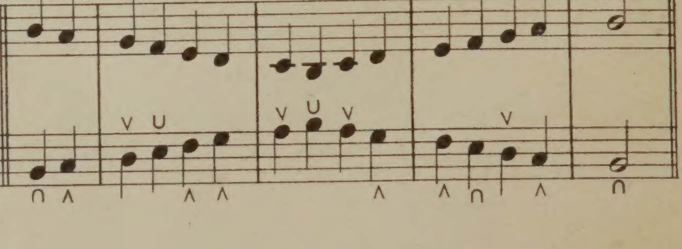

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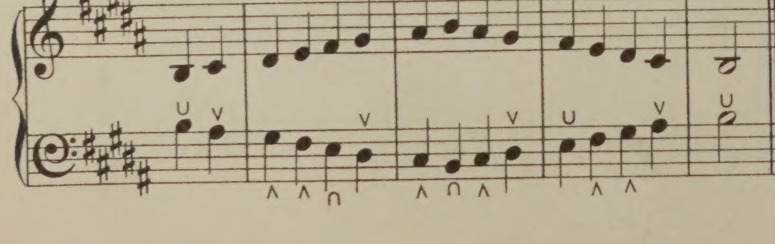

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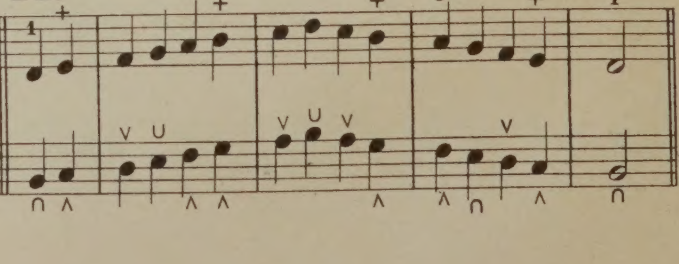
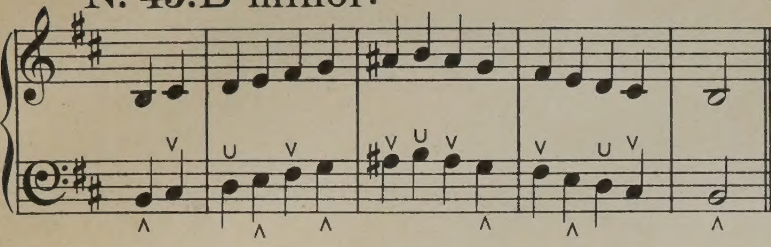


№ 45. B minor.



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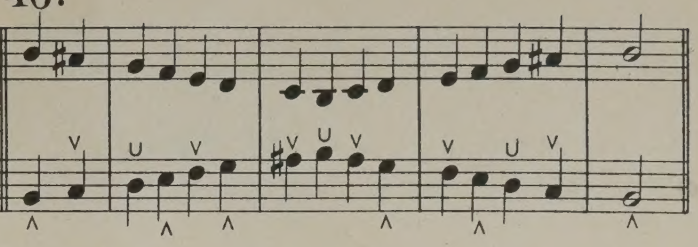

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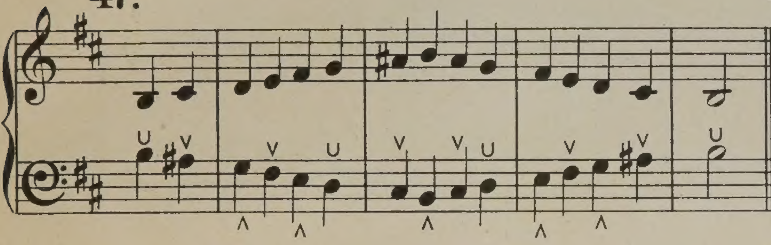

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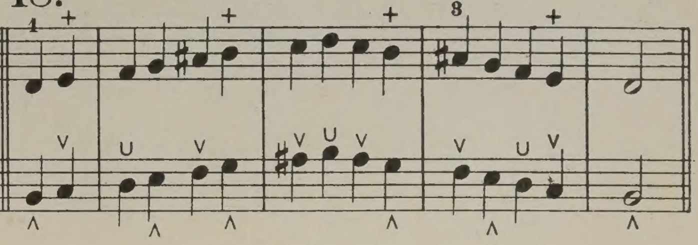
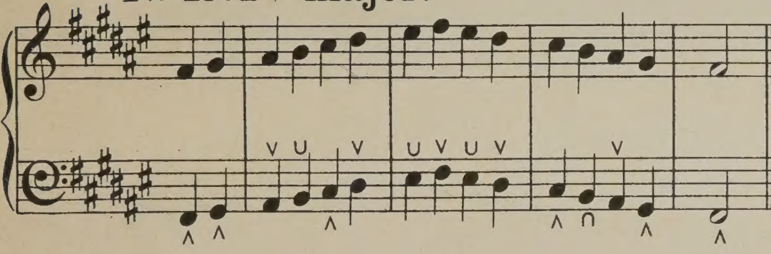


№ 49. F♯ major.



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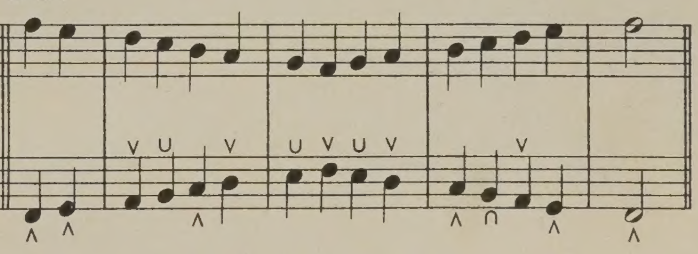

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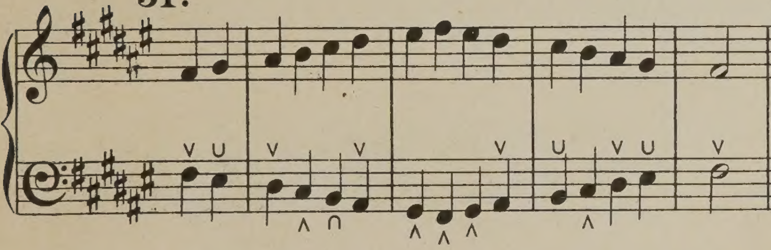

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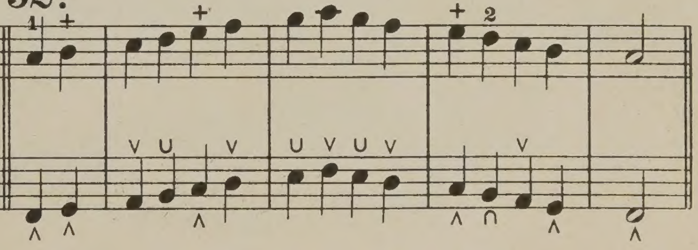
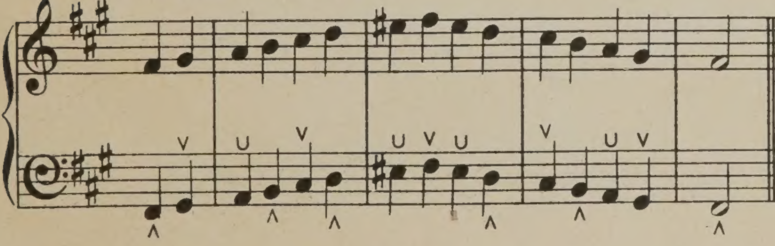


№ 53. F♯ minor.



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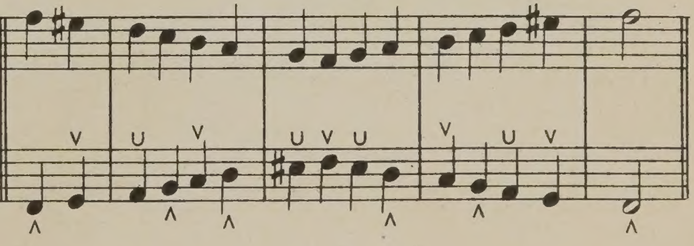

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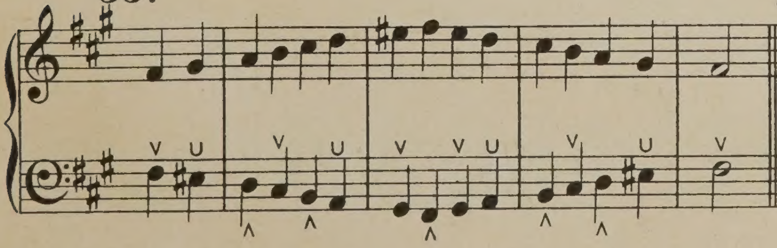

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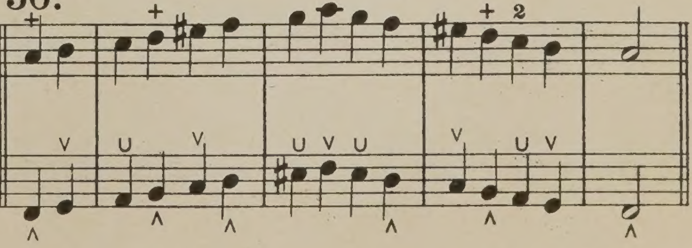
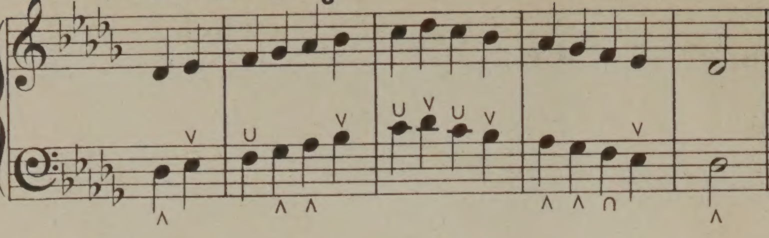


No. 57. D♭ major.



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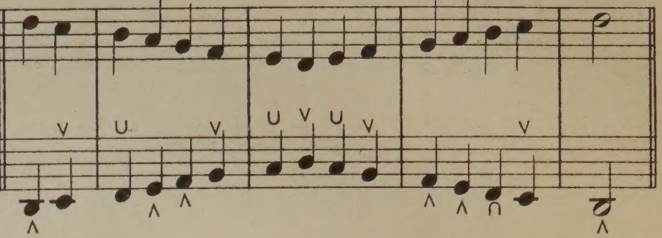

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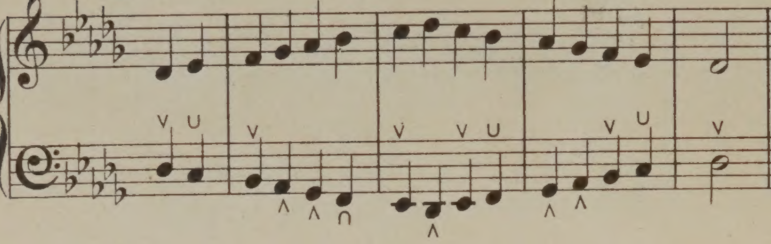

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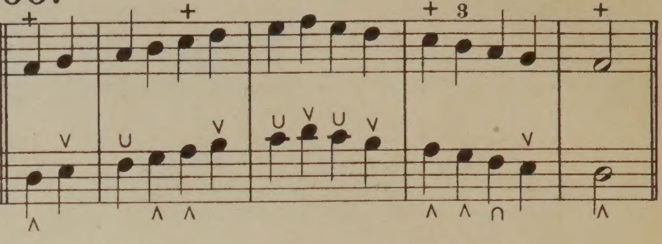
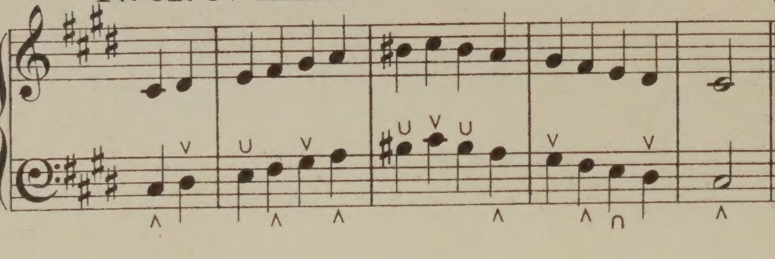


No. 61. C♯ minor.



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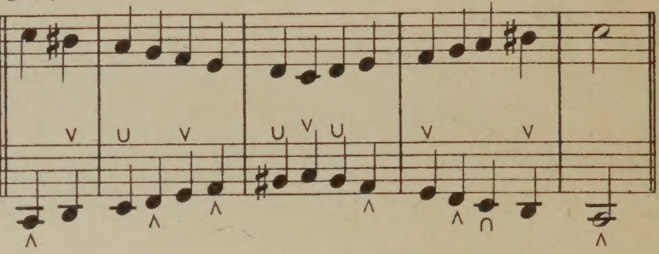

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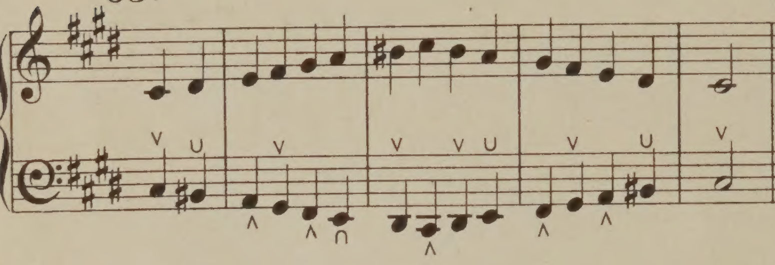

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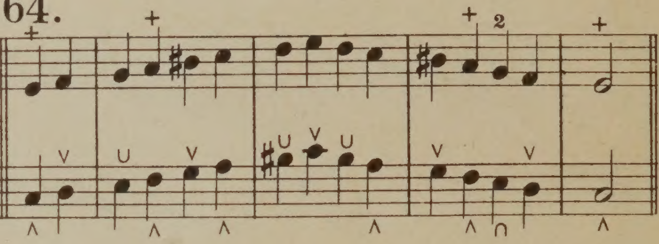
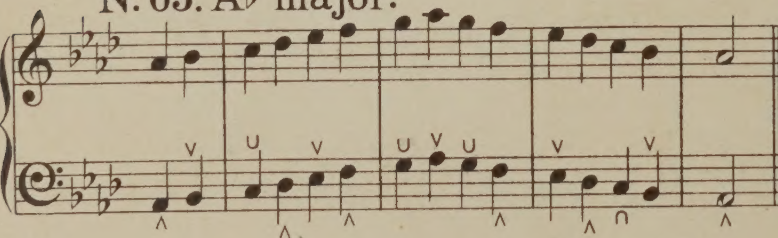


No. 65. A♭ major.



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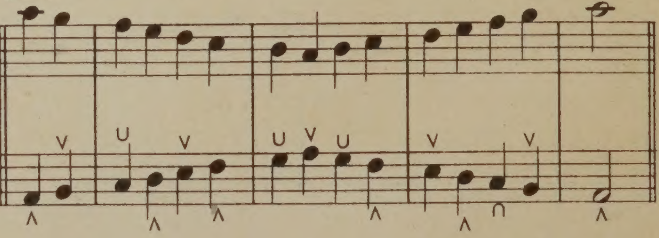

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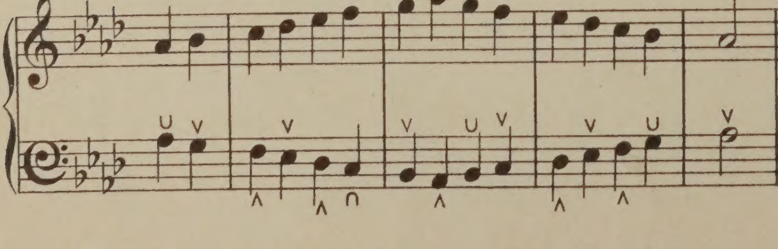

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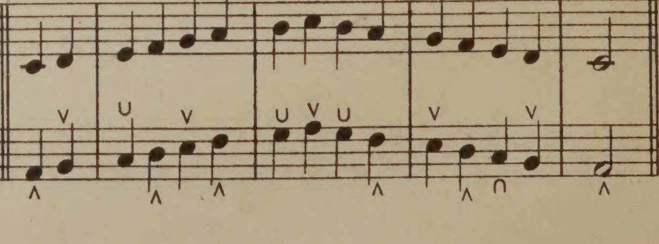
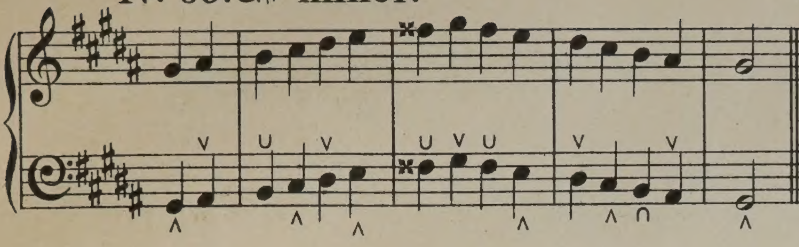


Nº 69. G♯ minor.



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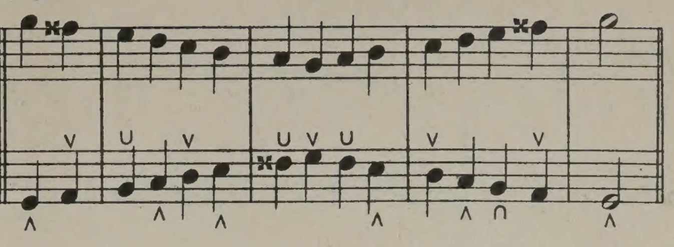

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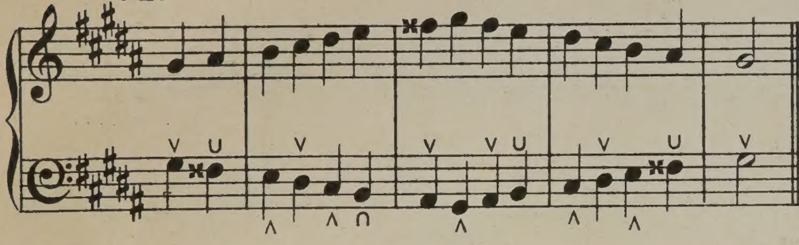

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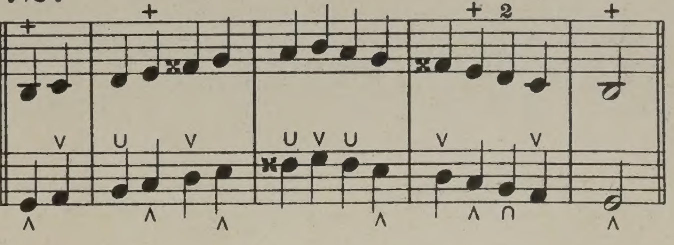
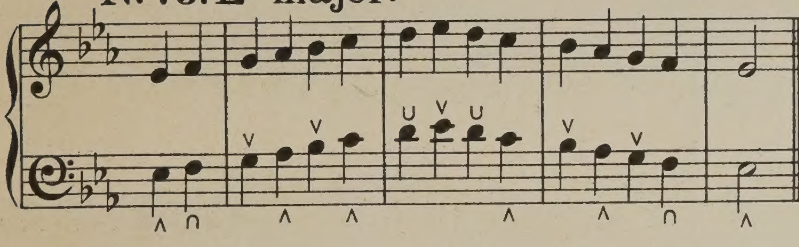


Nº 73. E♭ major.



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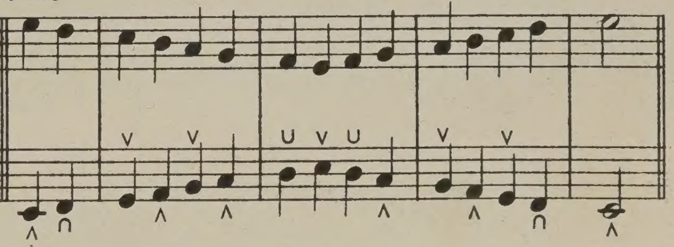

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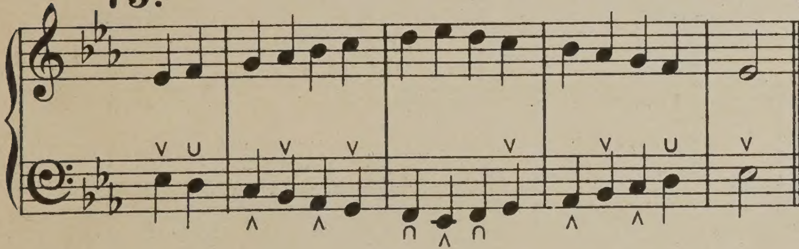

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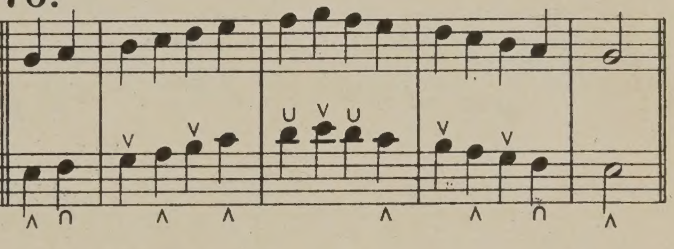
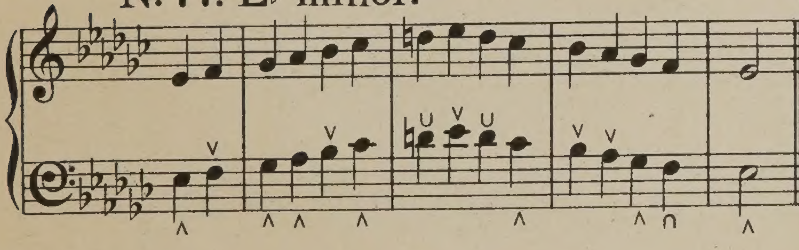


Nº 77. E♭ minor.



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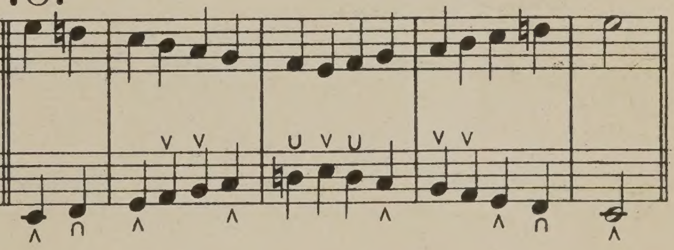

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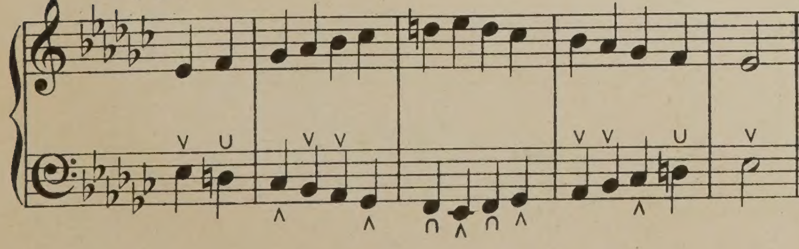

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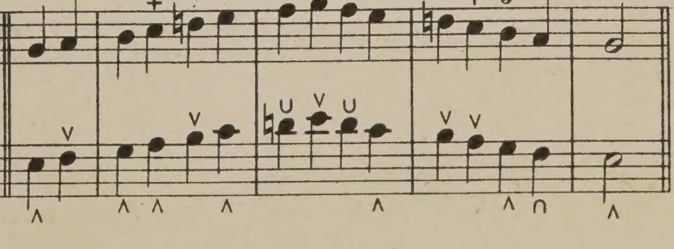
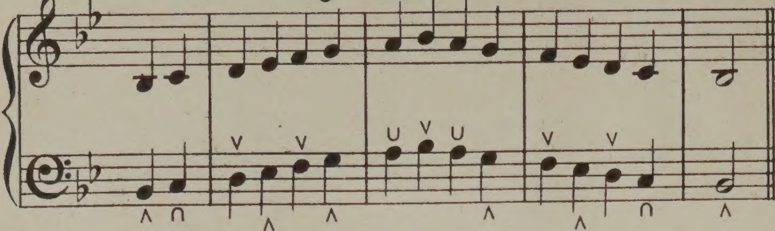


Nº 81. B♭ major.



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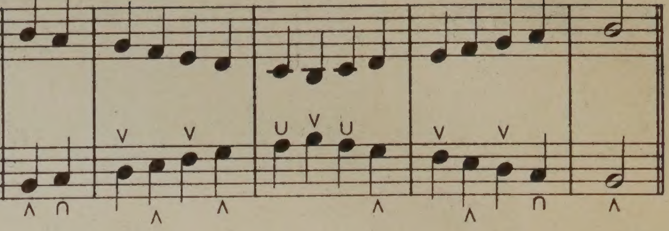

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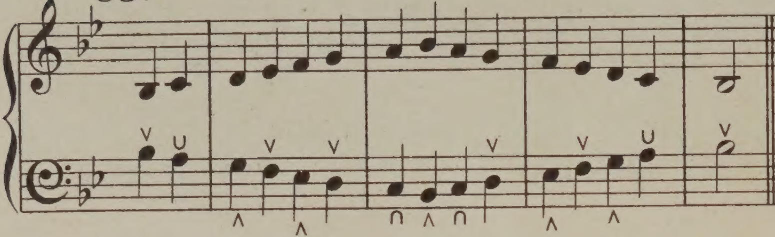

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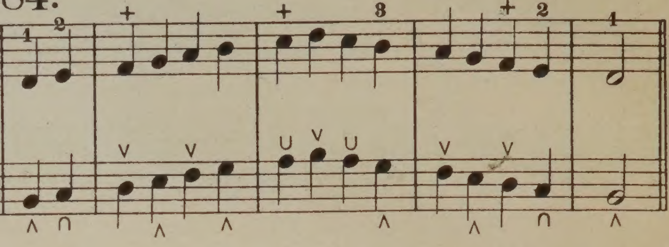
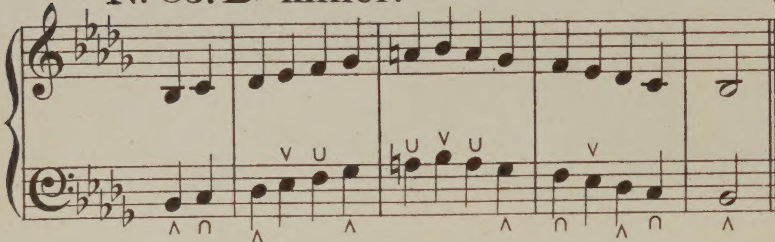


Nº 85. B♭ minor.



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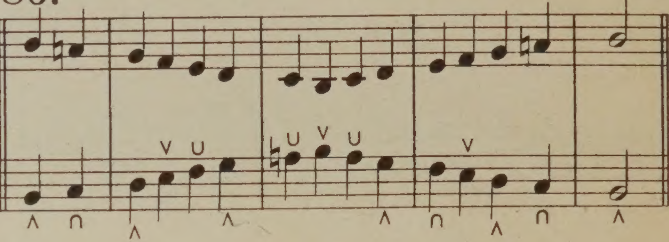

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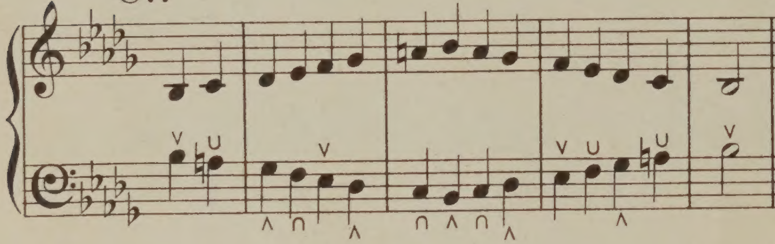

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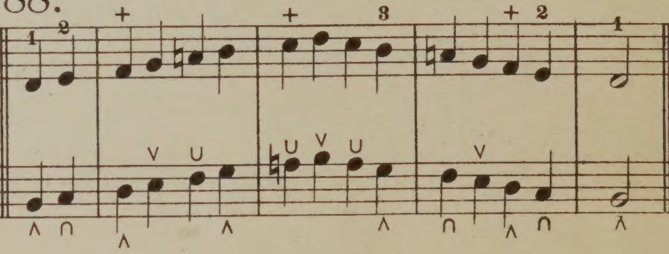
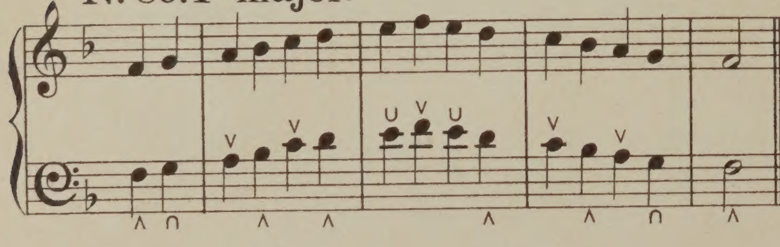


Nº 89. F major.



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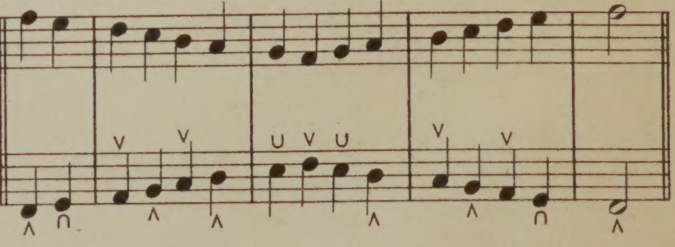

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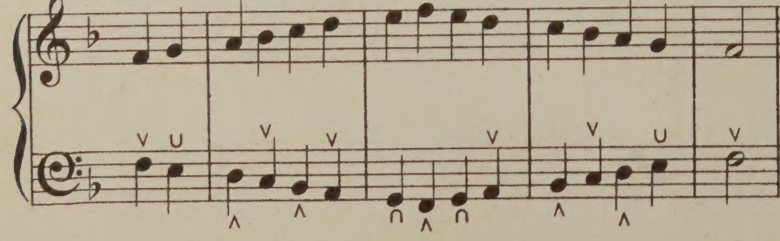

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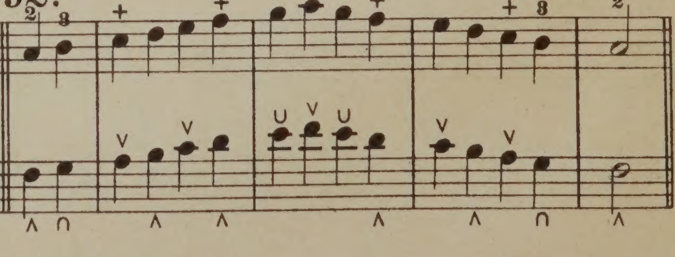
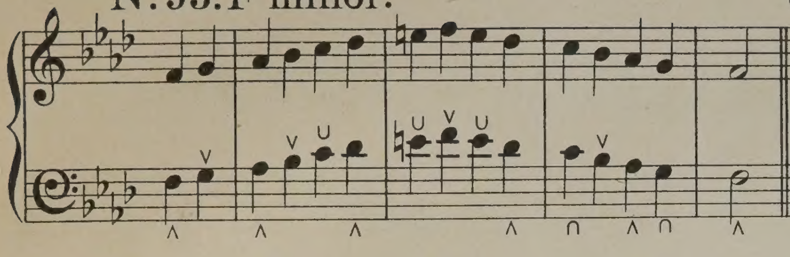


No. 93. F minor.



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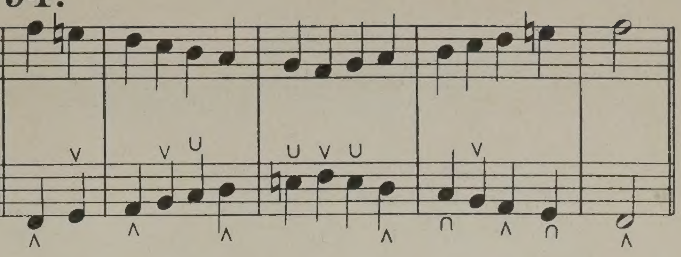

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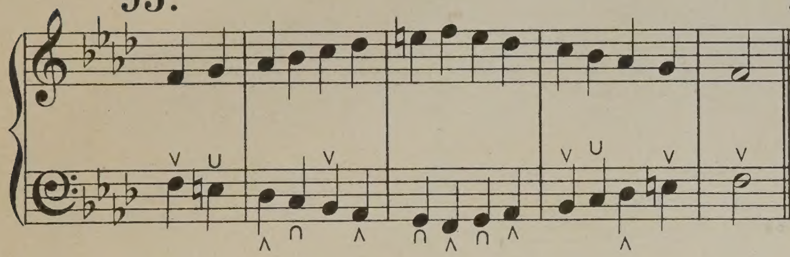

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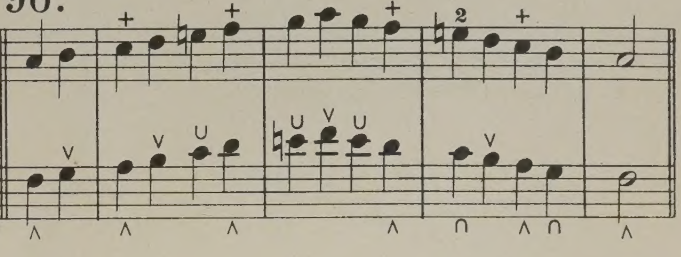
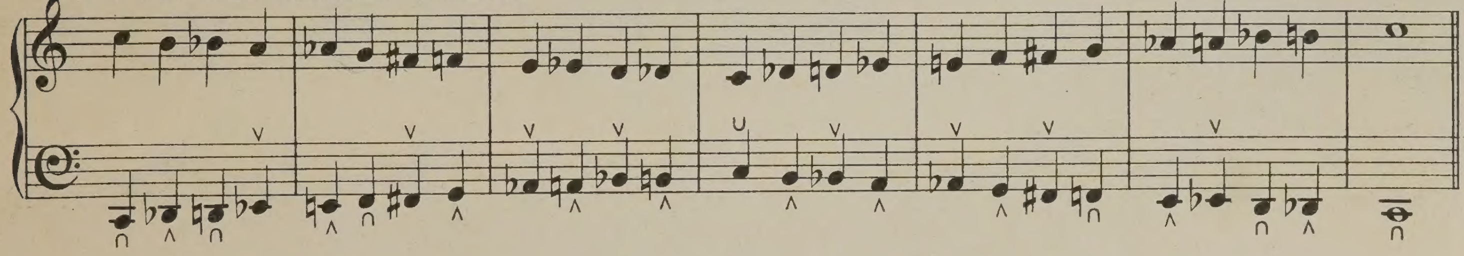


No. 97. Chromatic Scale.



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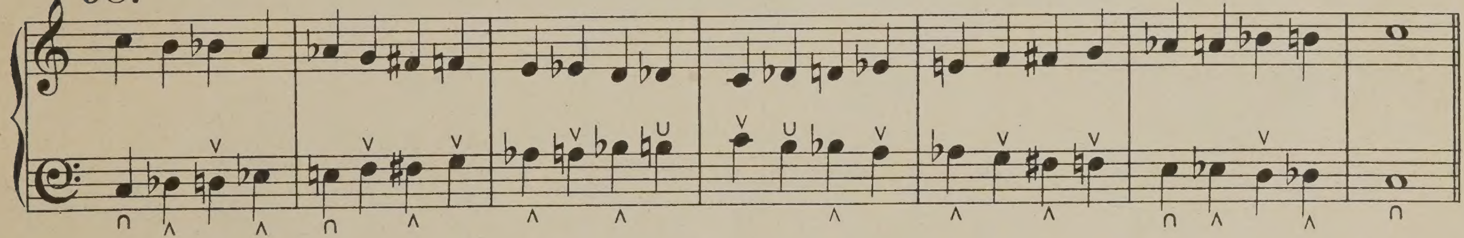

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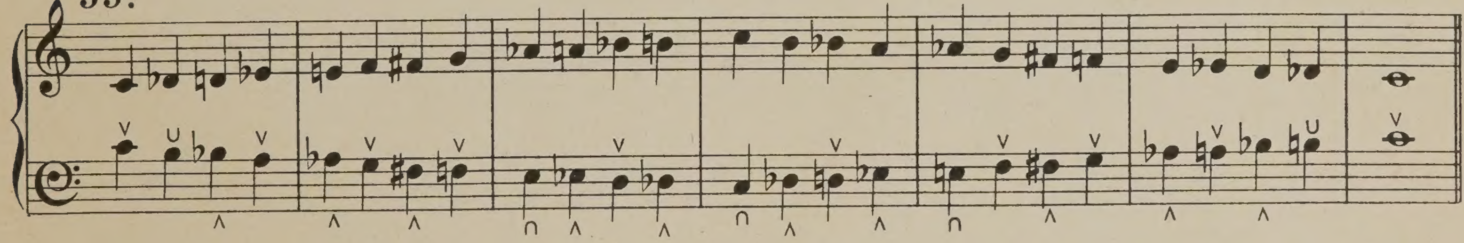

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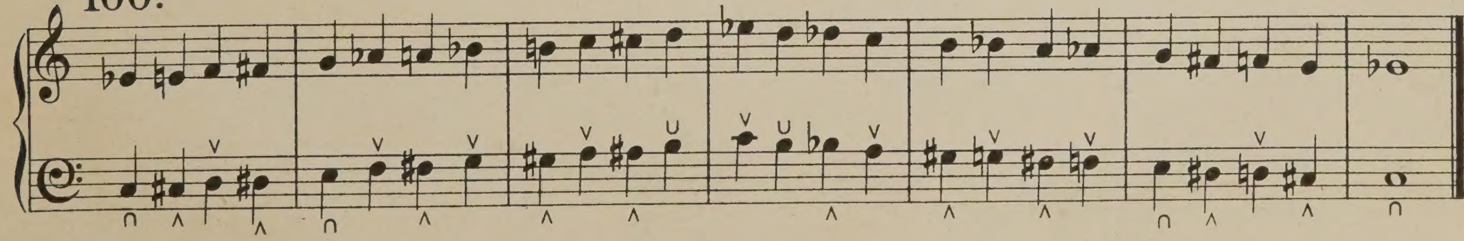
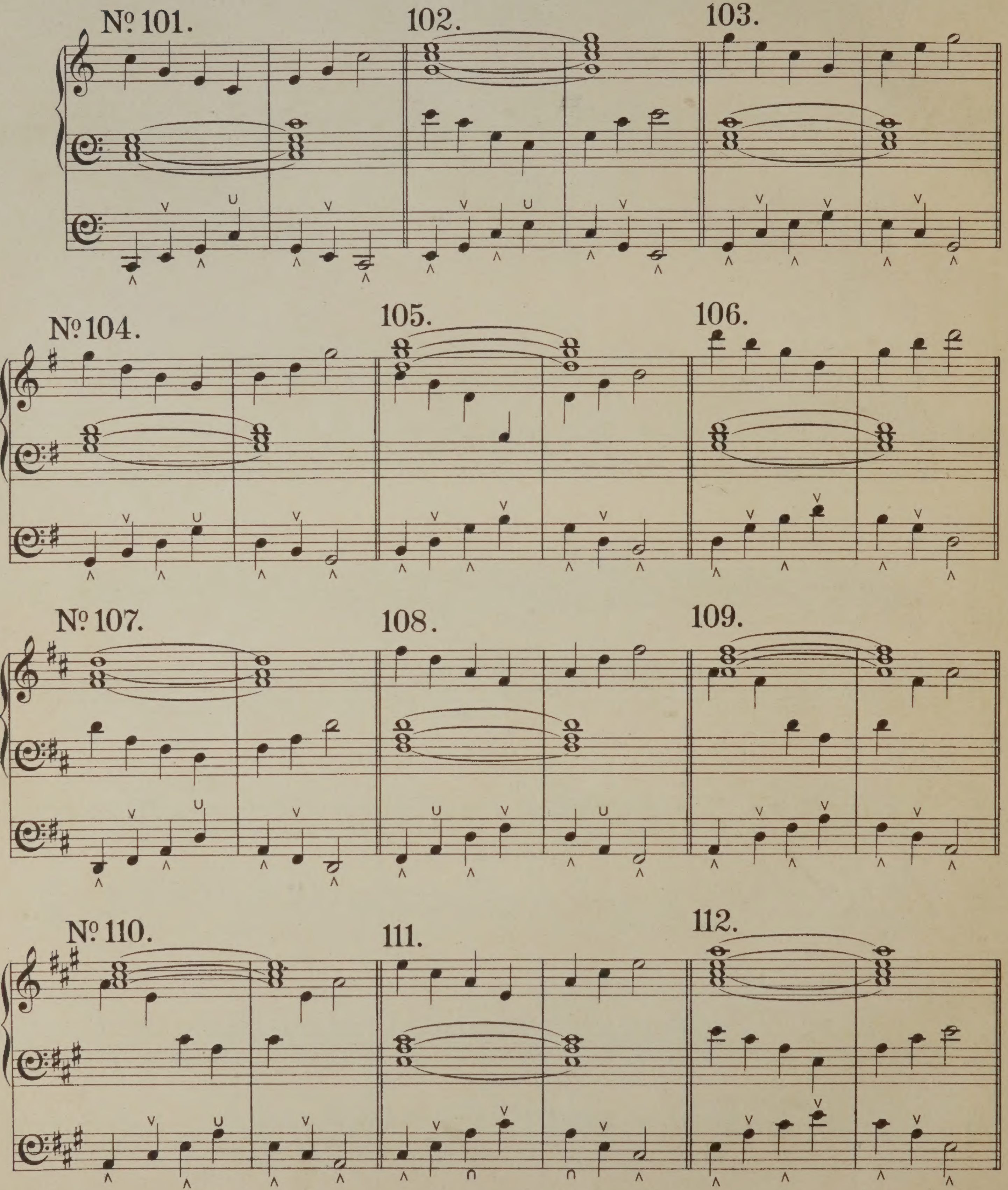
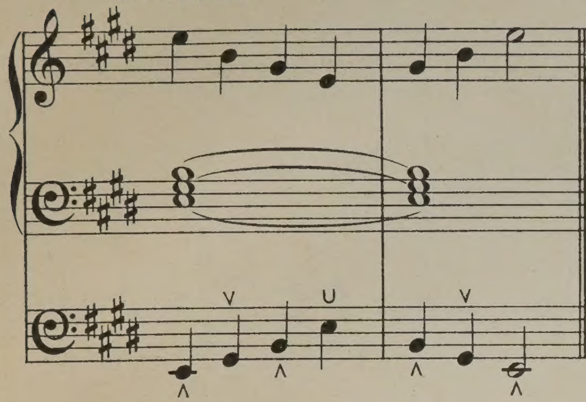


Part II.

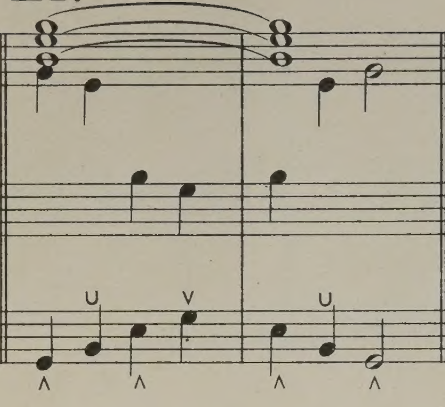
Arpeggi of Major Common chords and Dominant 7ths with inversions.


Nº 101.
102.
103.
Nº 104.
105.
106.
Nº 107.
108.
109.
Nº 110.
111.
112.

No. 113.



114.



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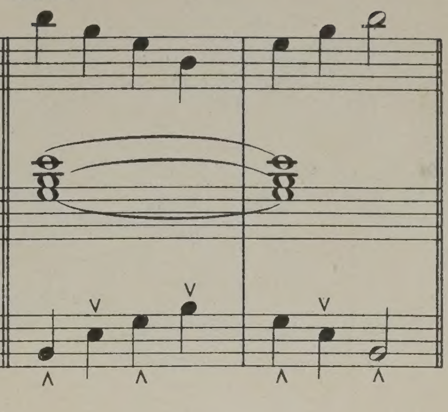

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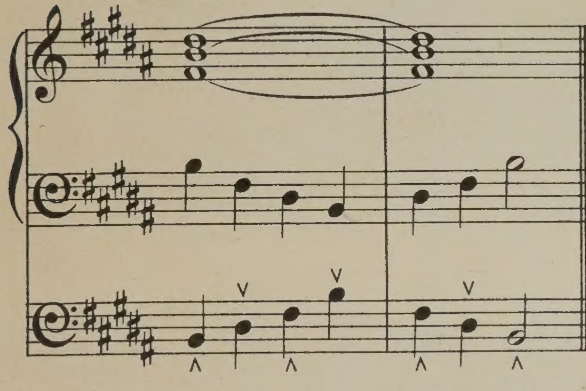

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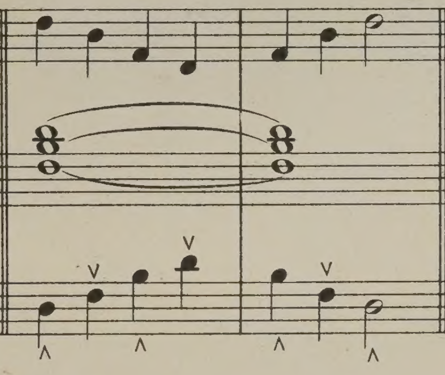

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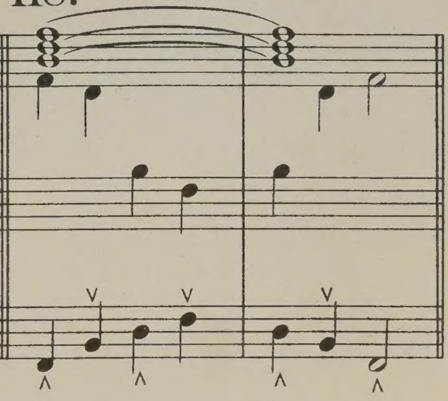

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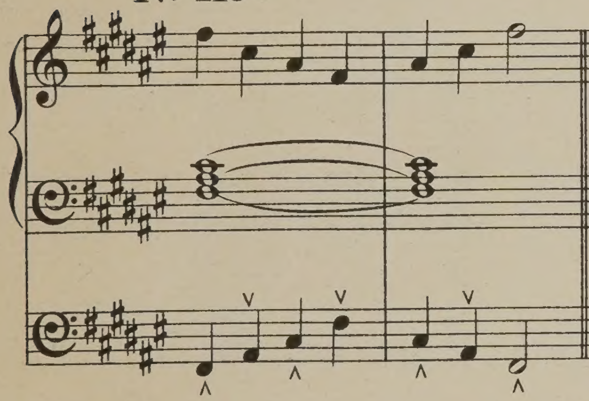

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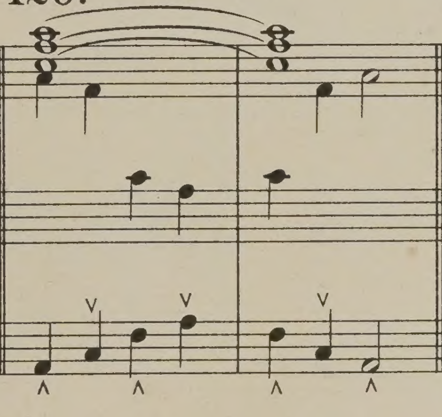
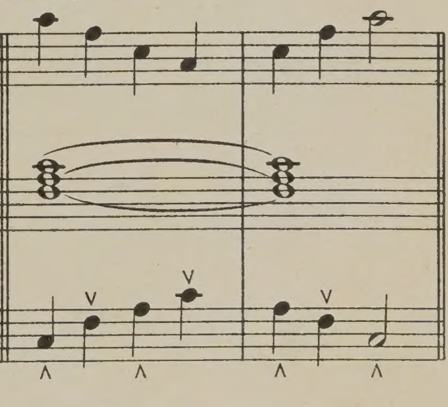


121.



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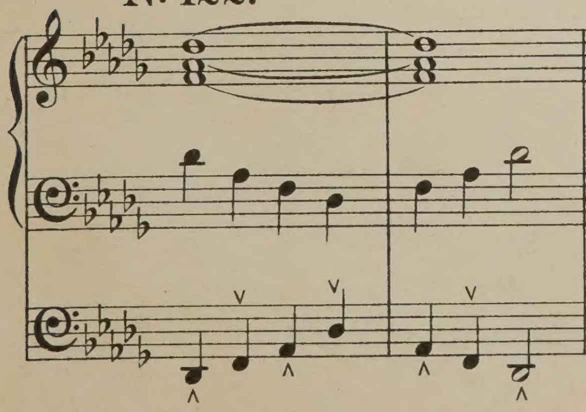

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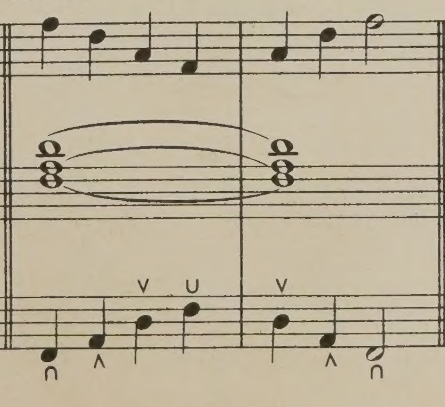

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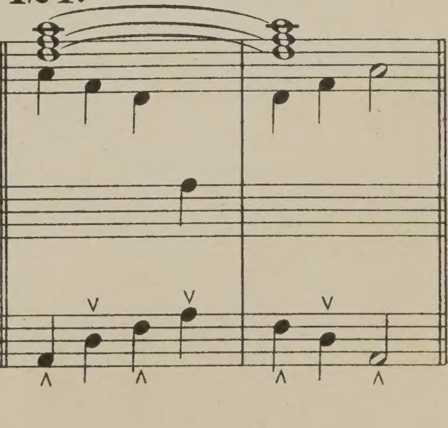
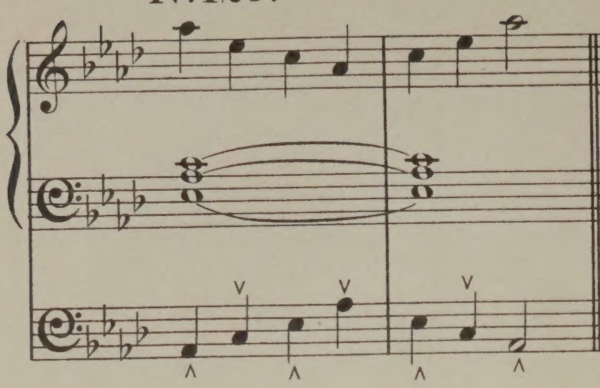


N°.125.



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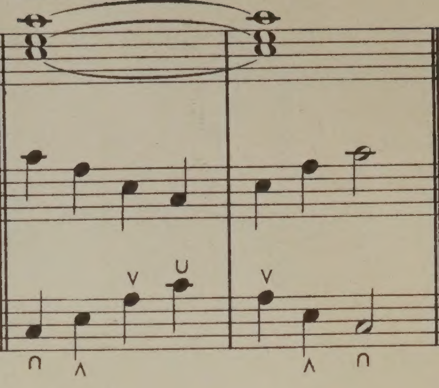

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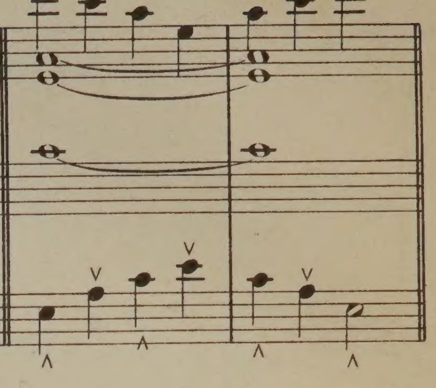
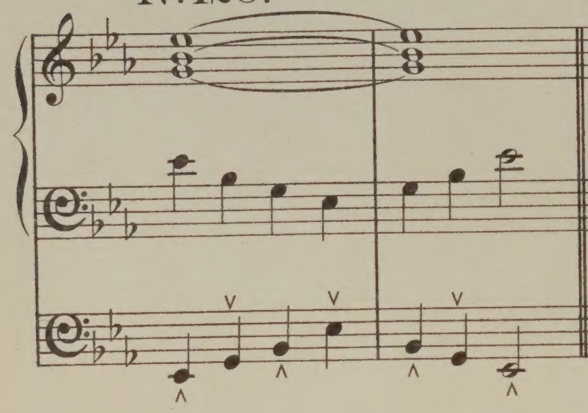


N°.128.



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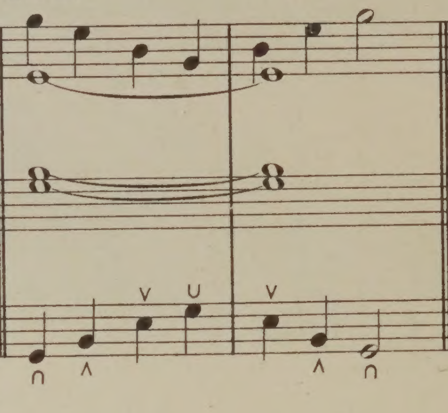

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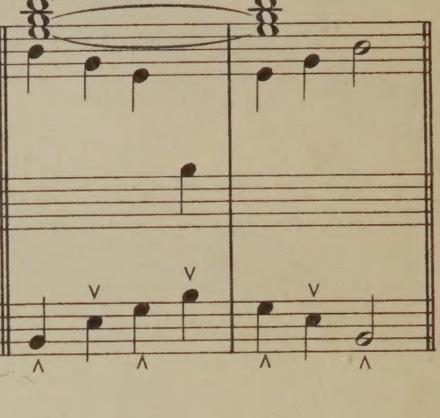

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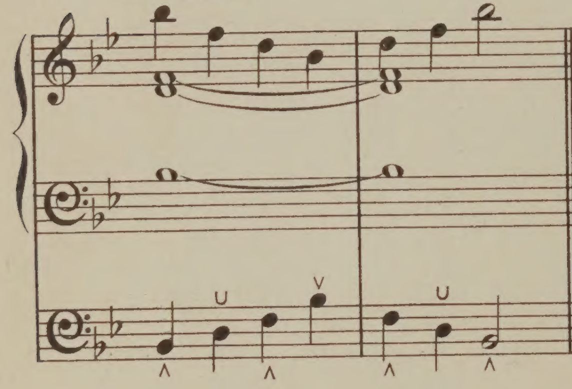

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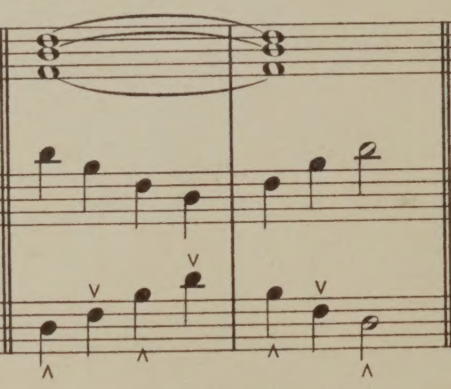

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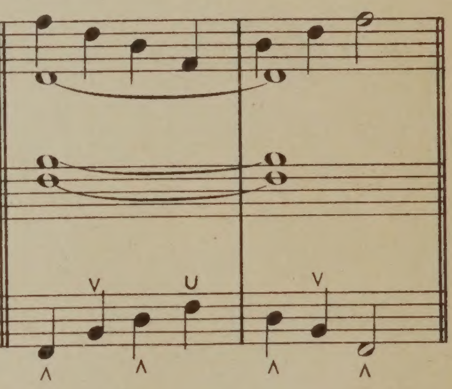

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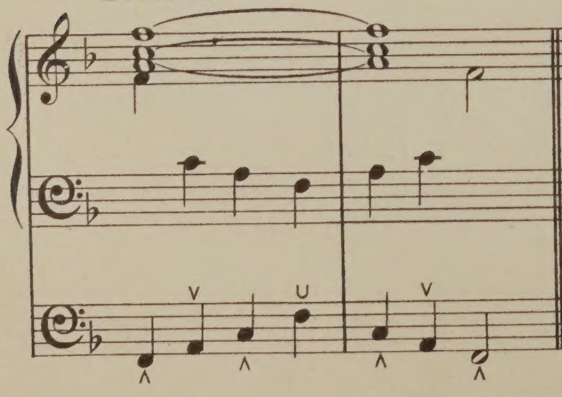

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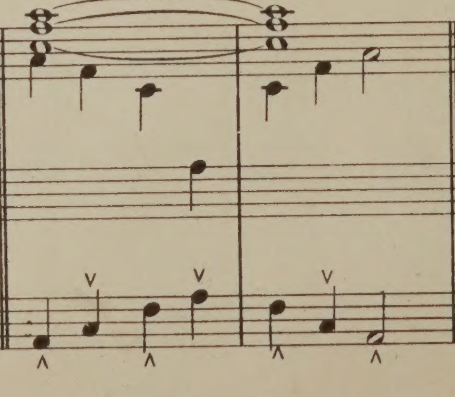

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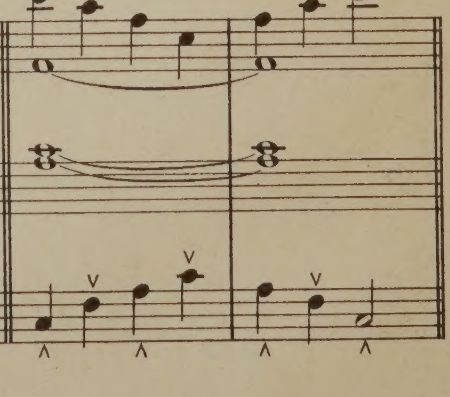

Arpeggios of Dominant 7th & inversions.

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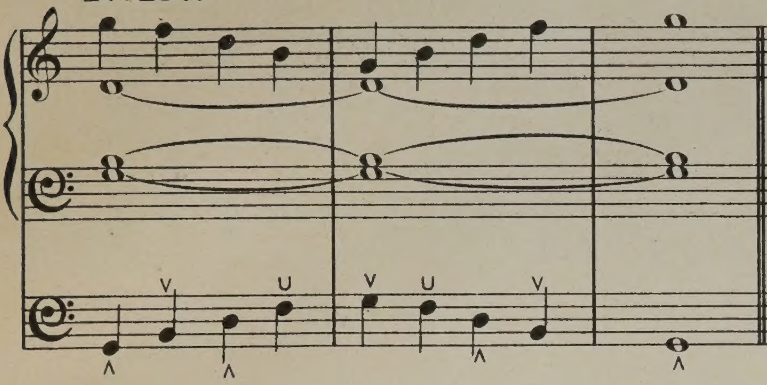

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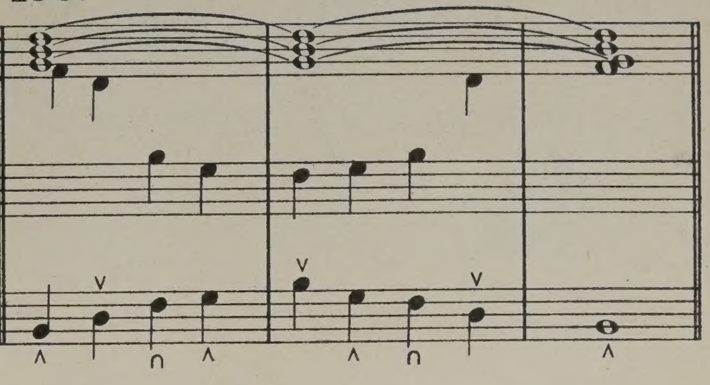

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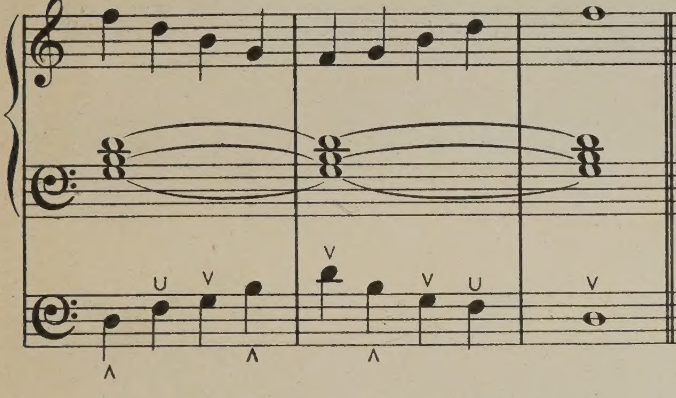

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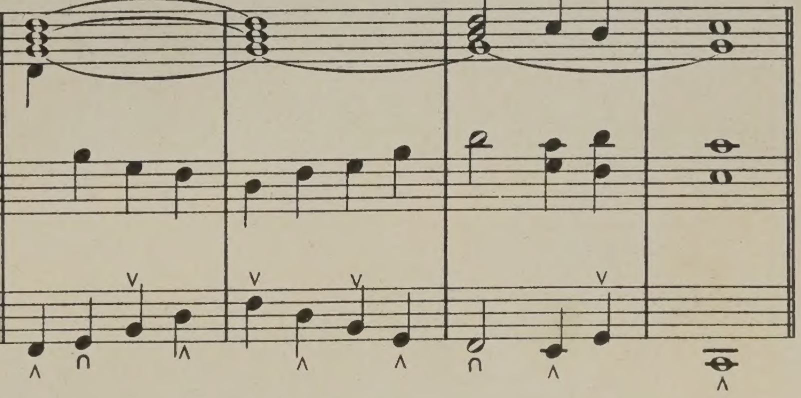

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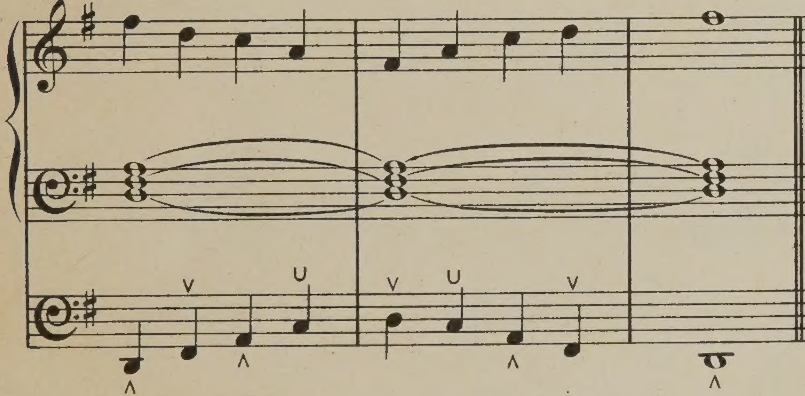

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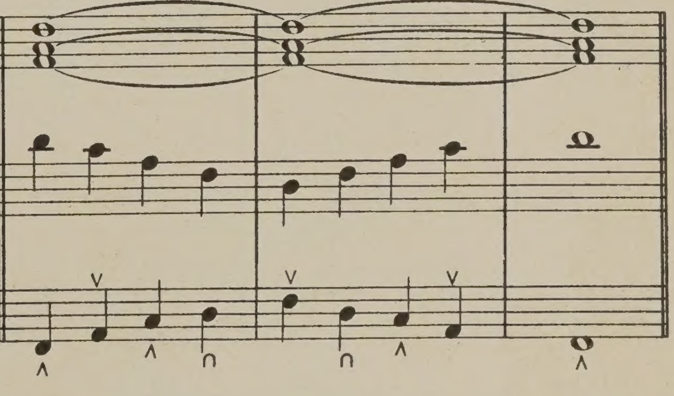

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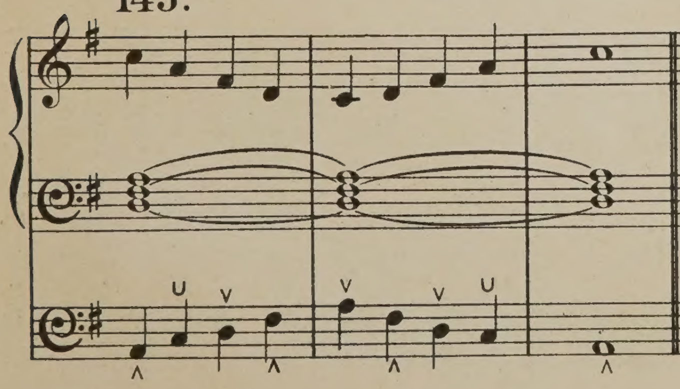

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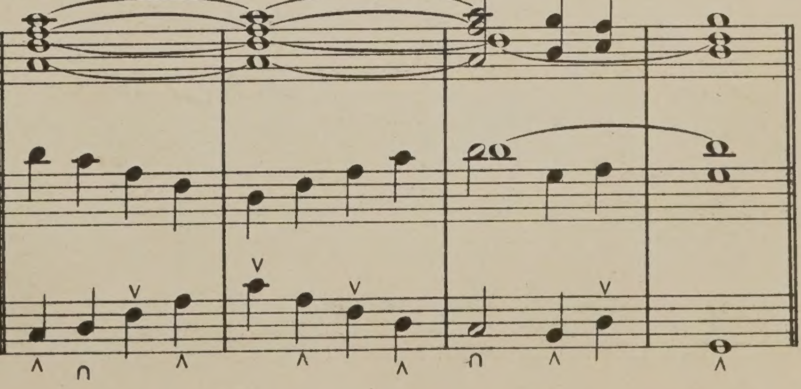

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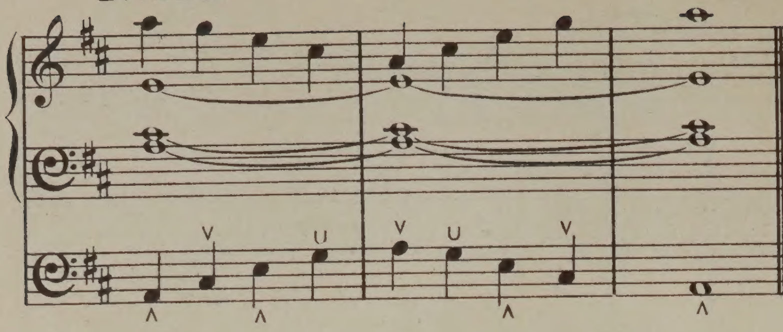

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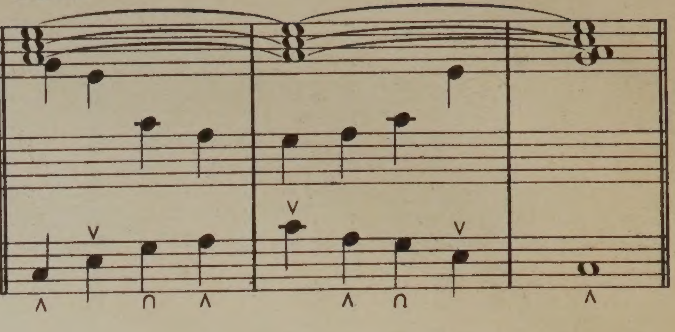

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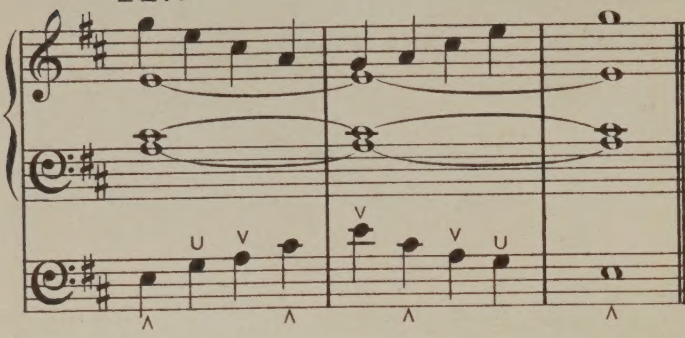

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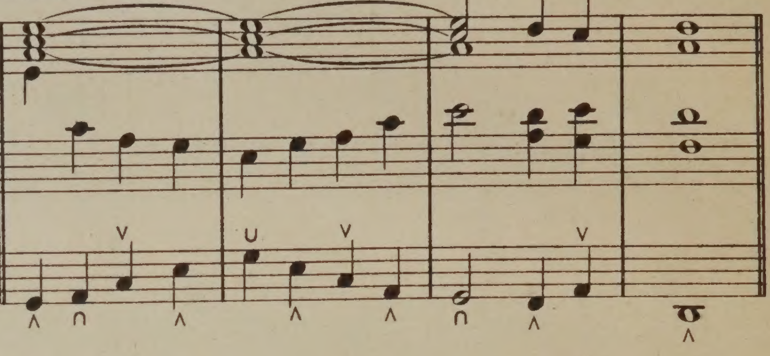

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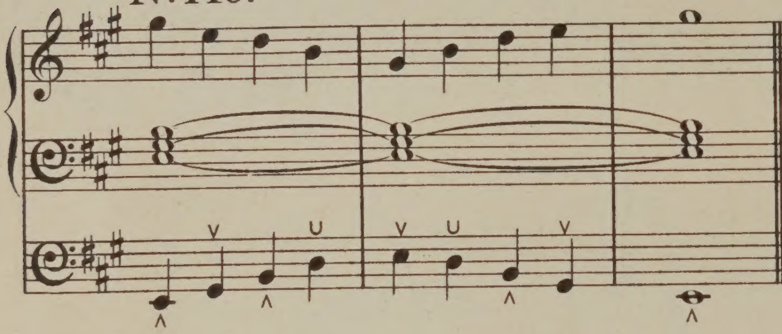

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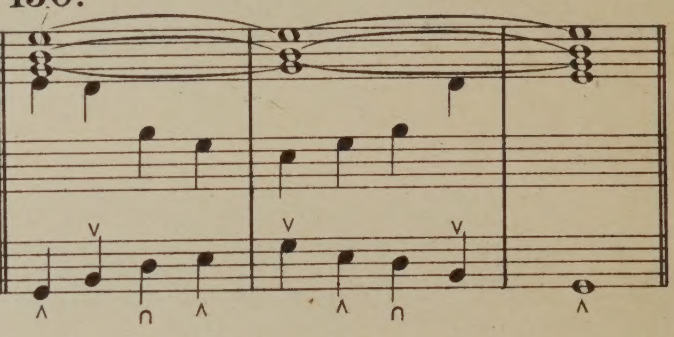

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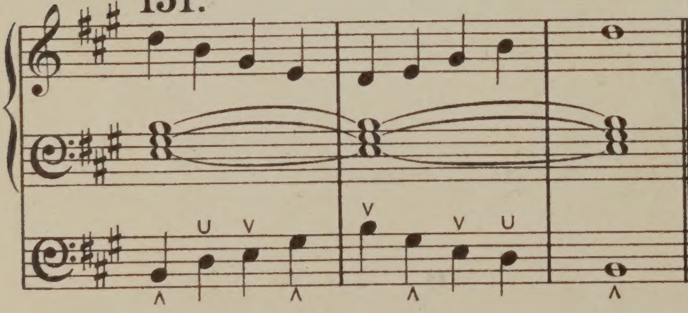

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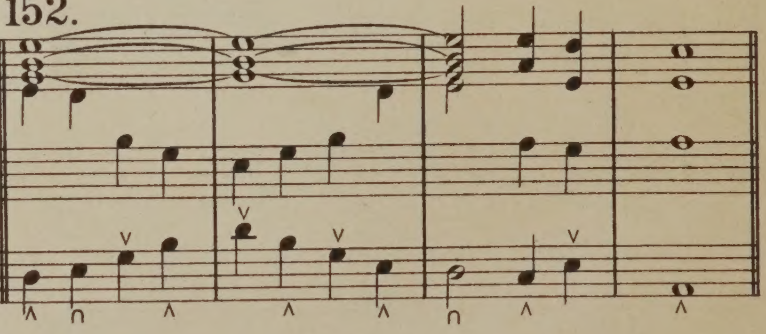

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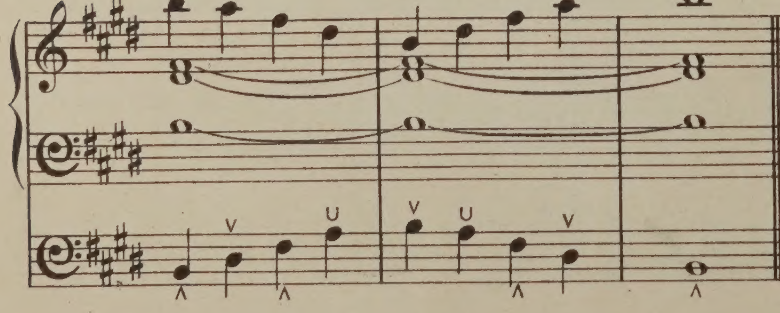

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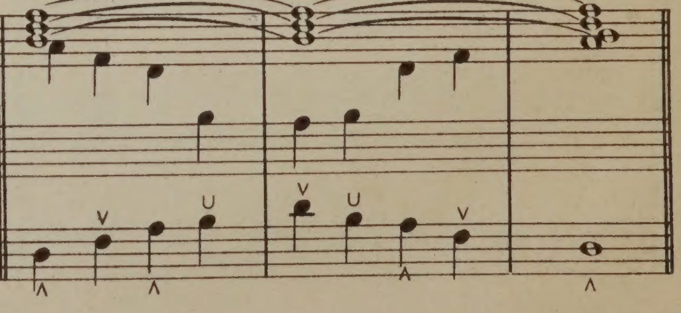

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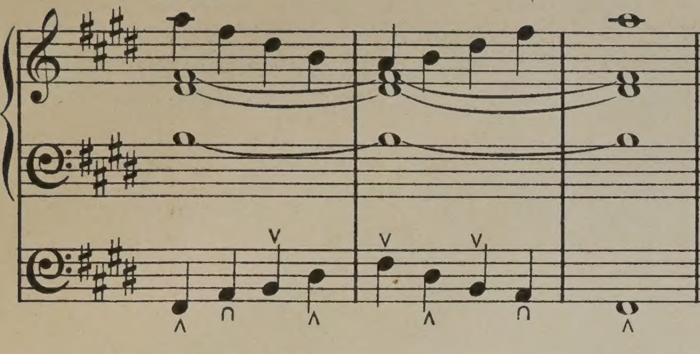

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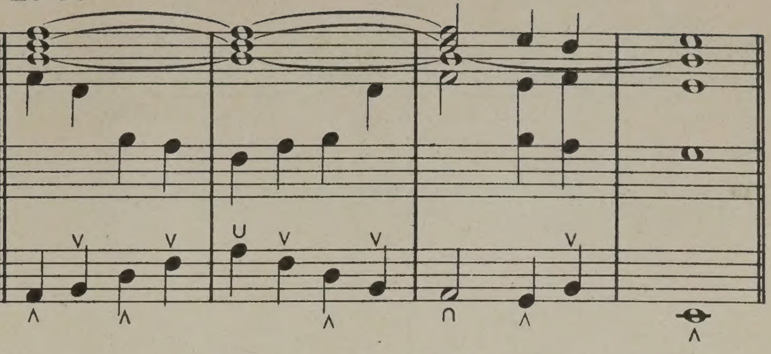

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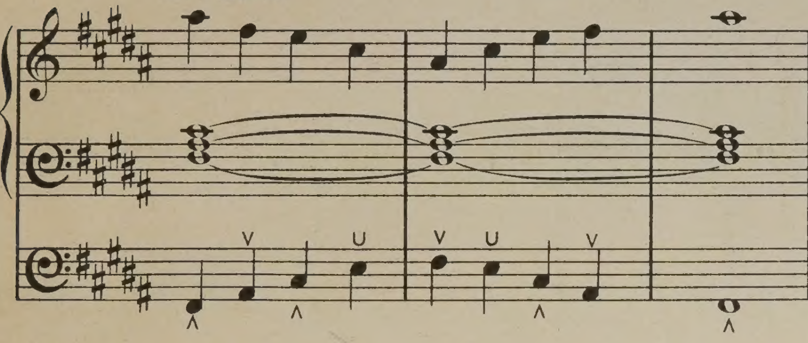

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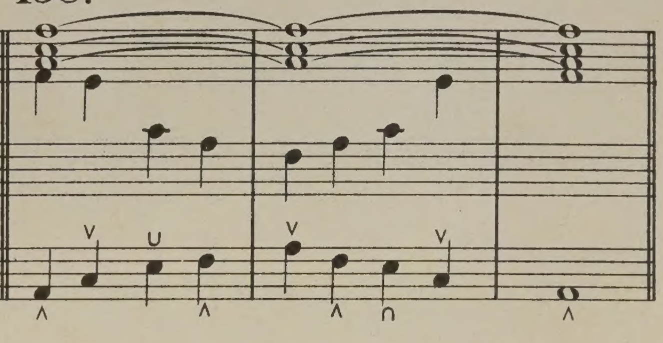

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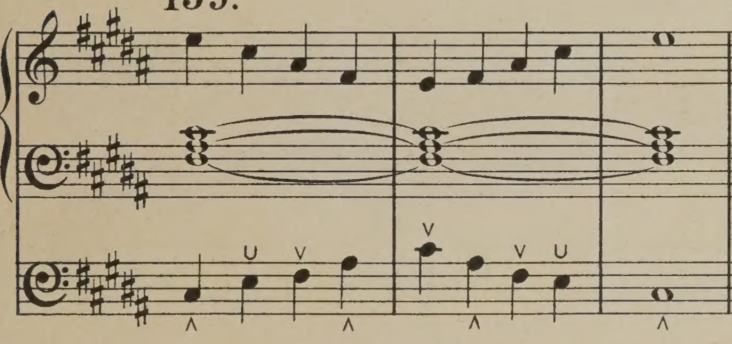

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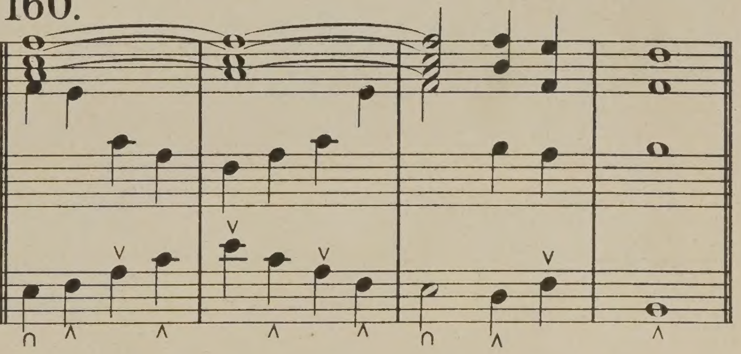

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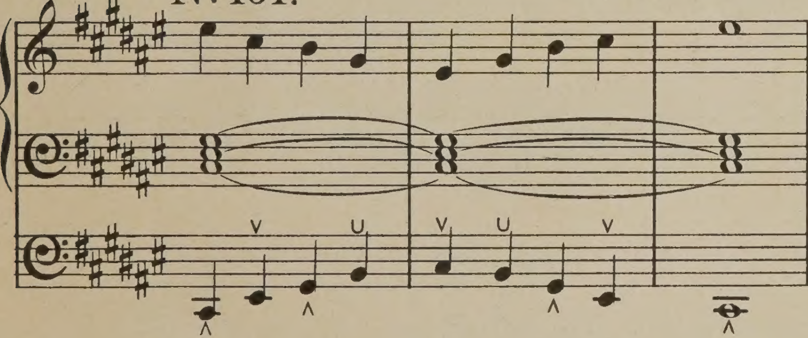

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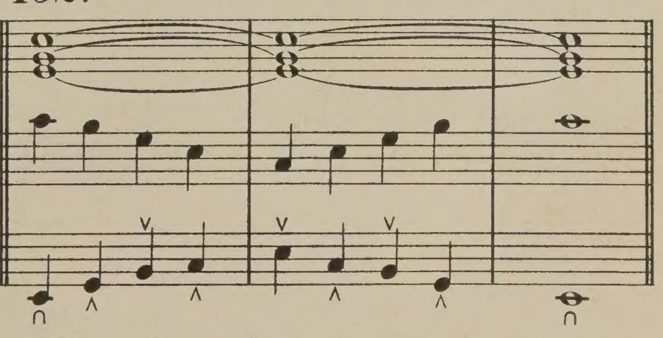

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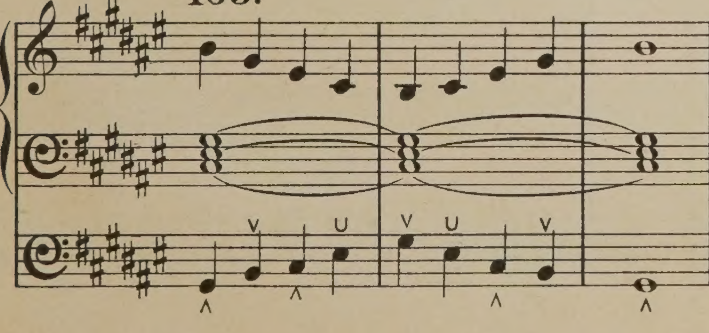

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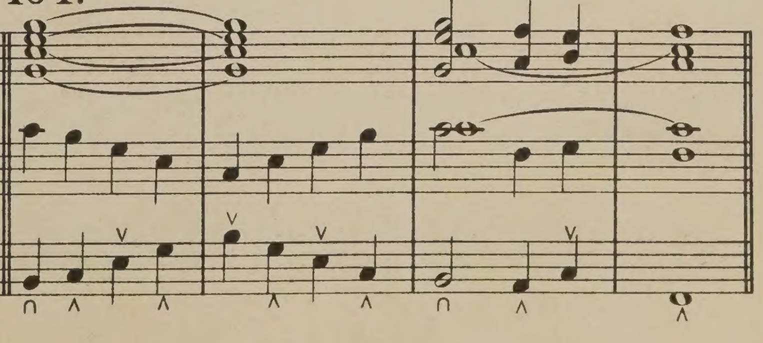

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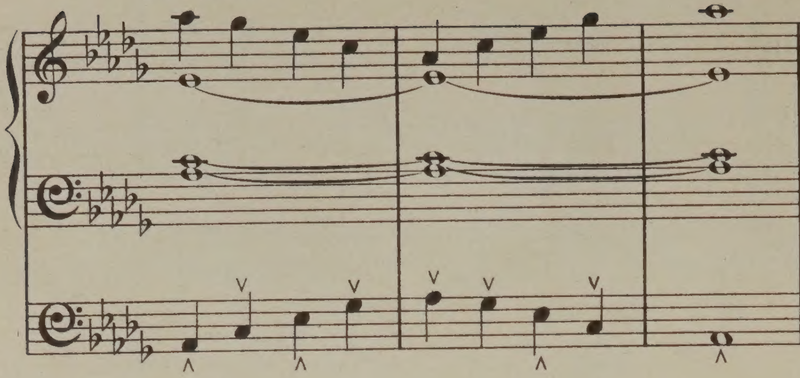

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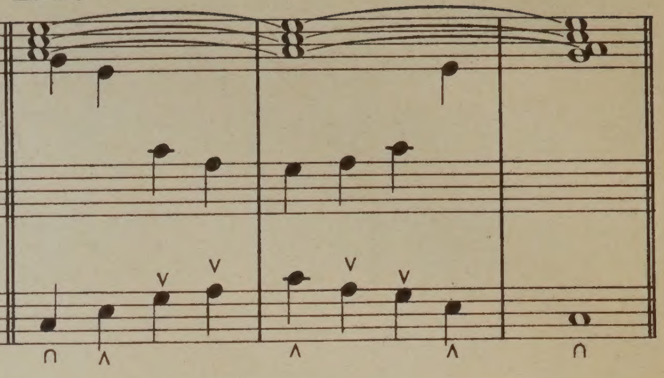

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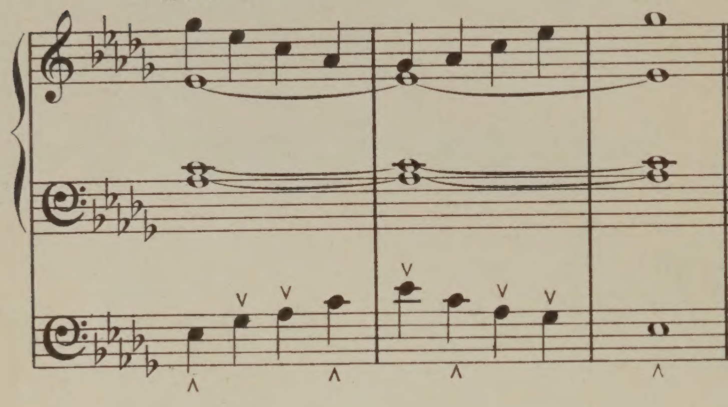

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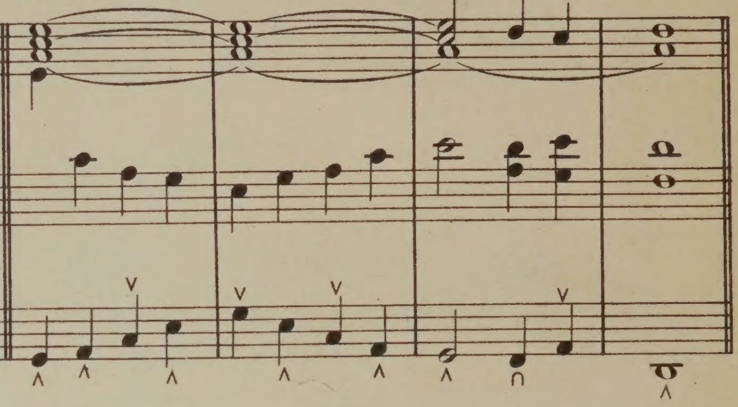

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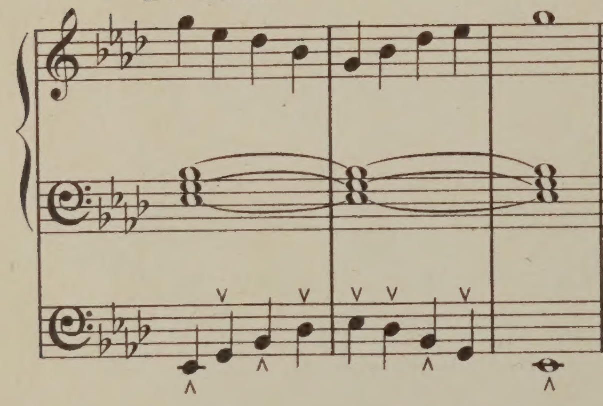

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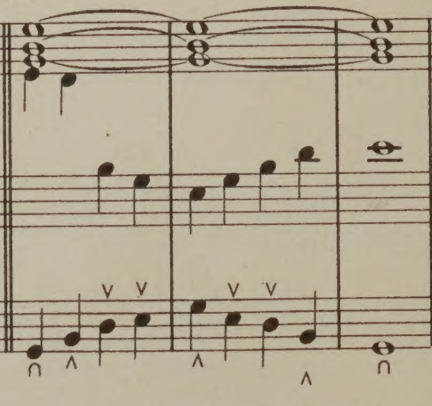

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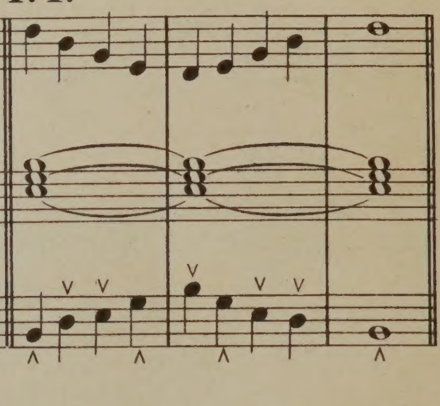

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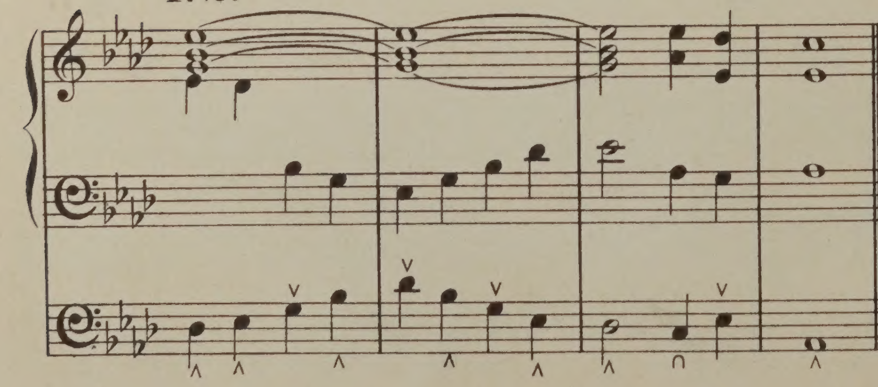

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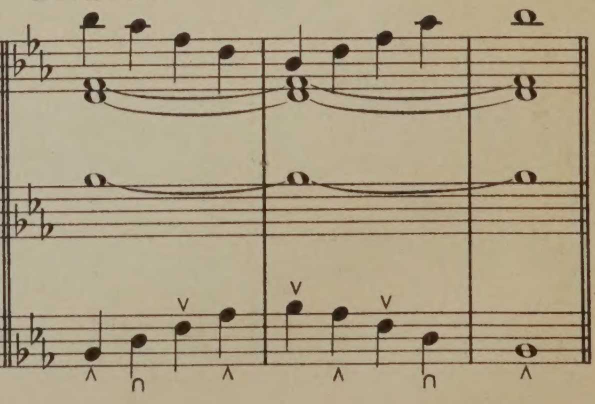

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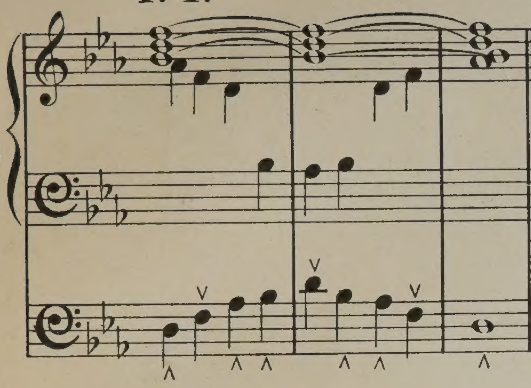

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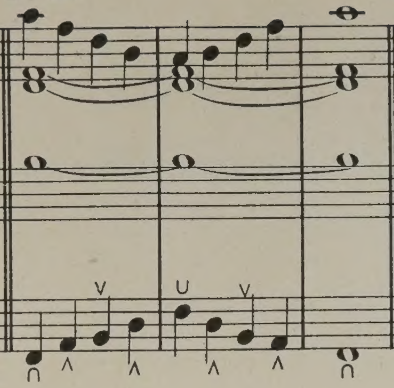

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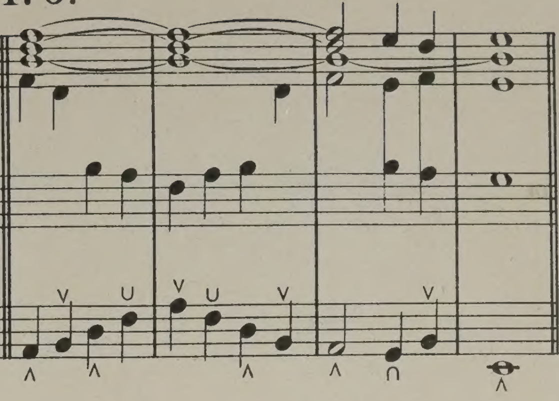

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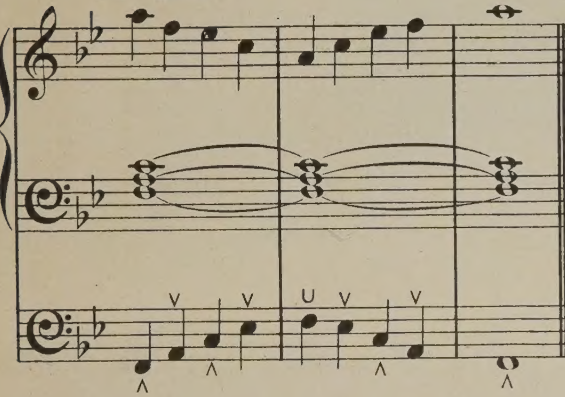

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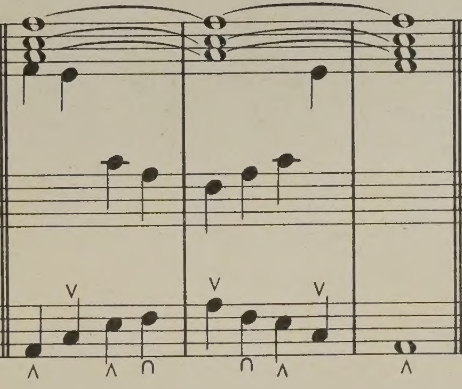

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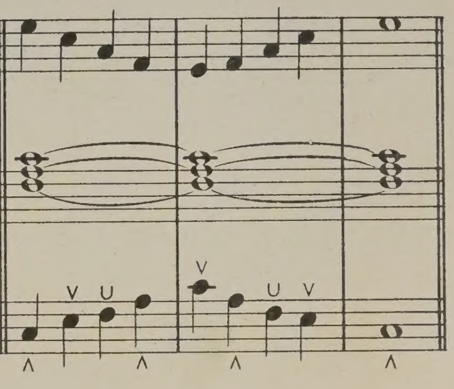

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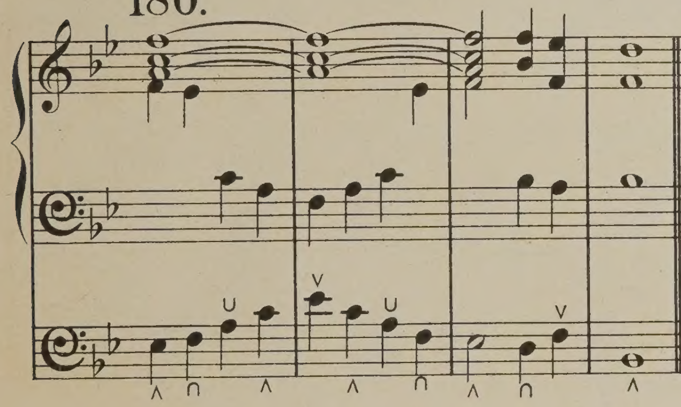

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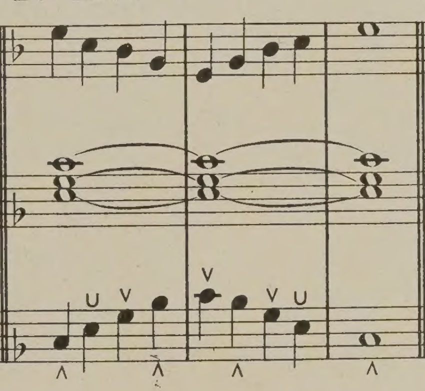

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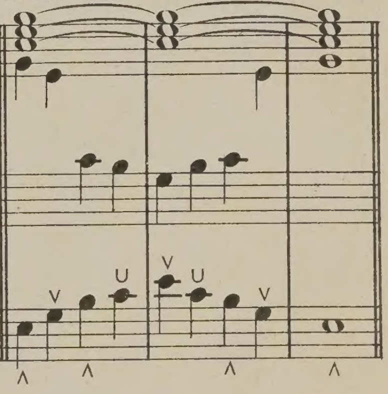

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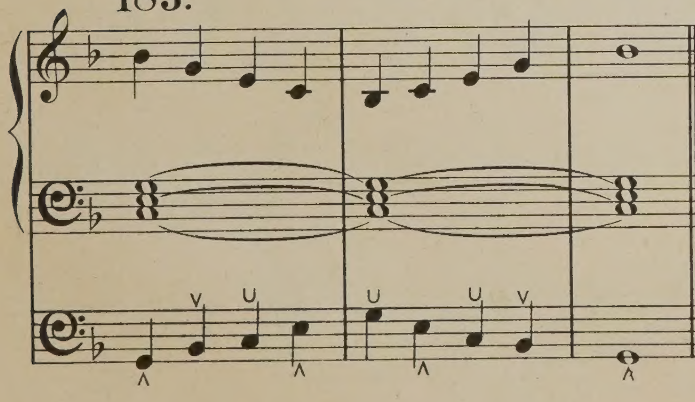

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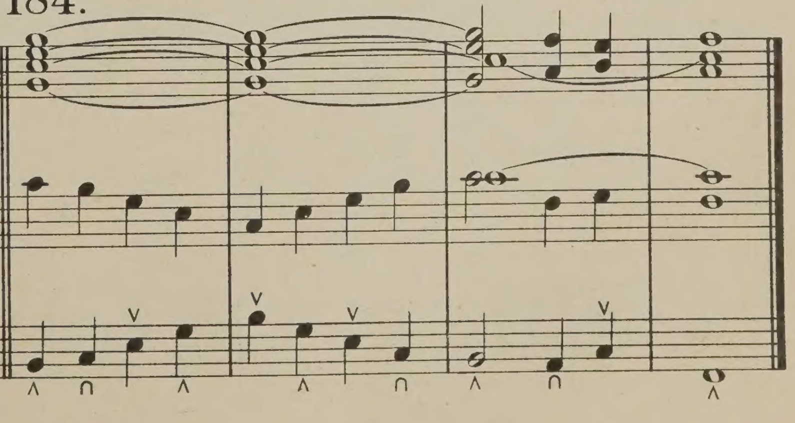

Part III.

Miscellaneous exercises including extended Arpeggios and Scales.

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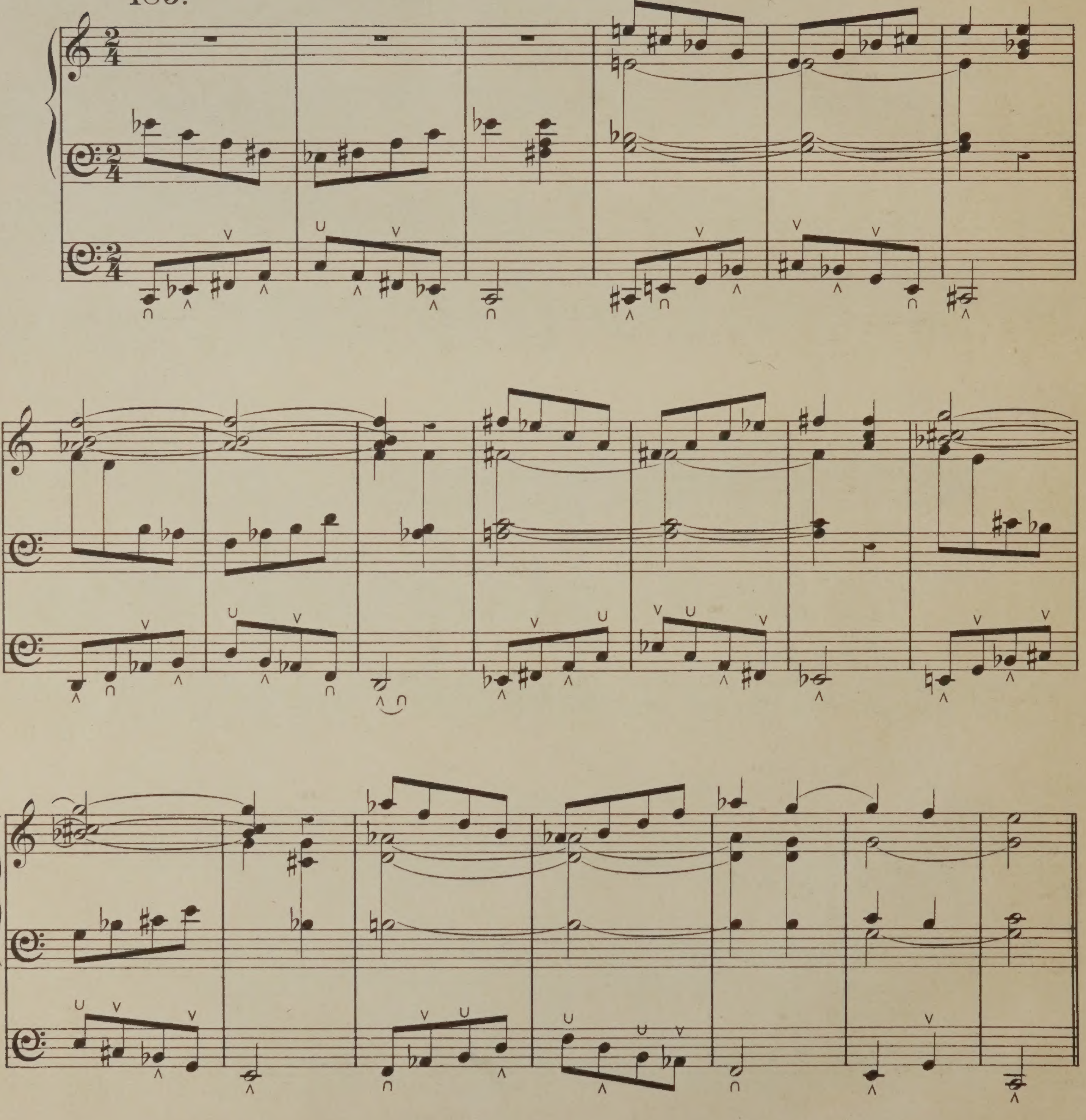

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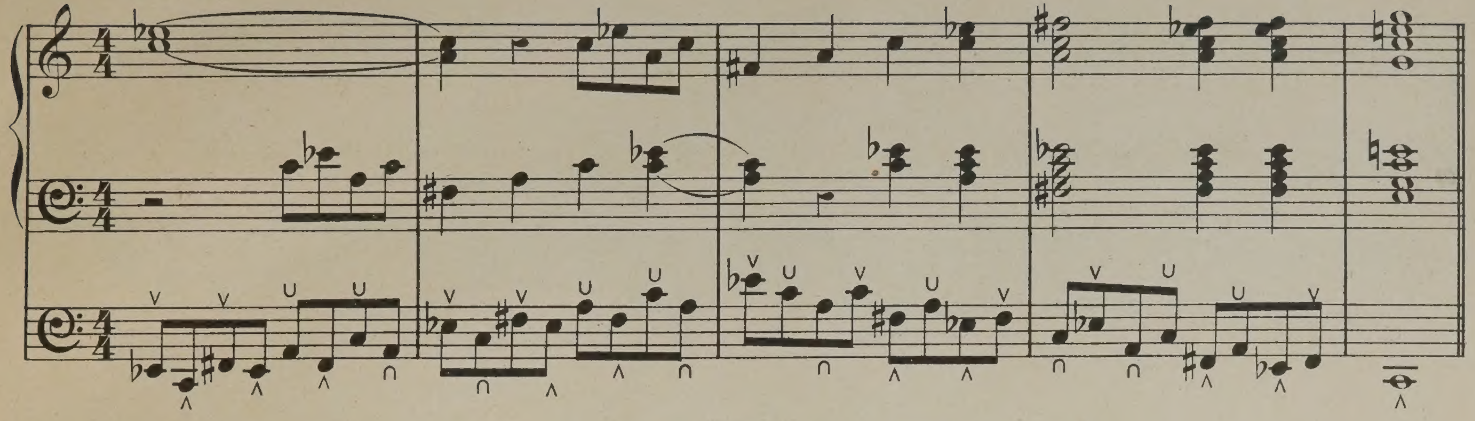

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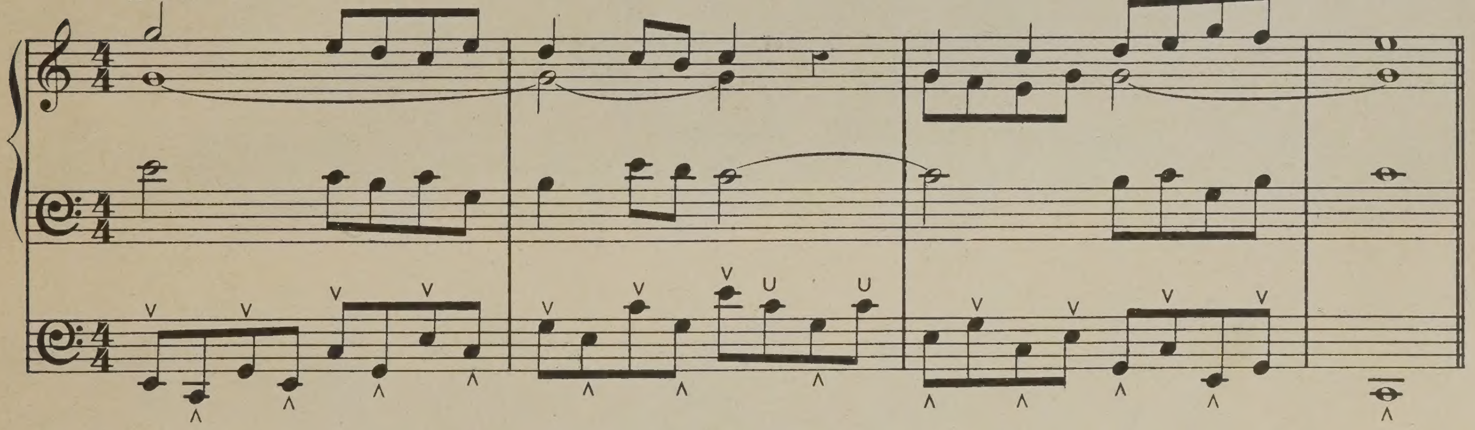

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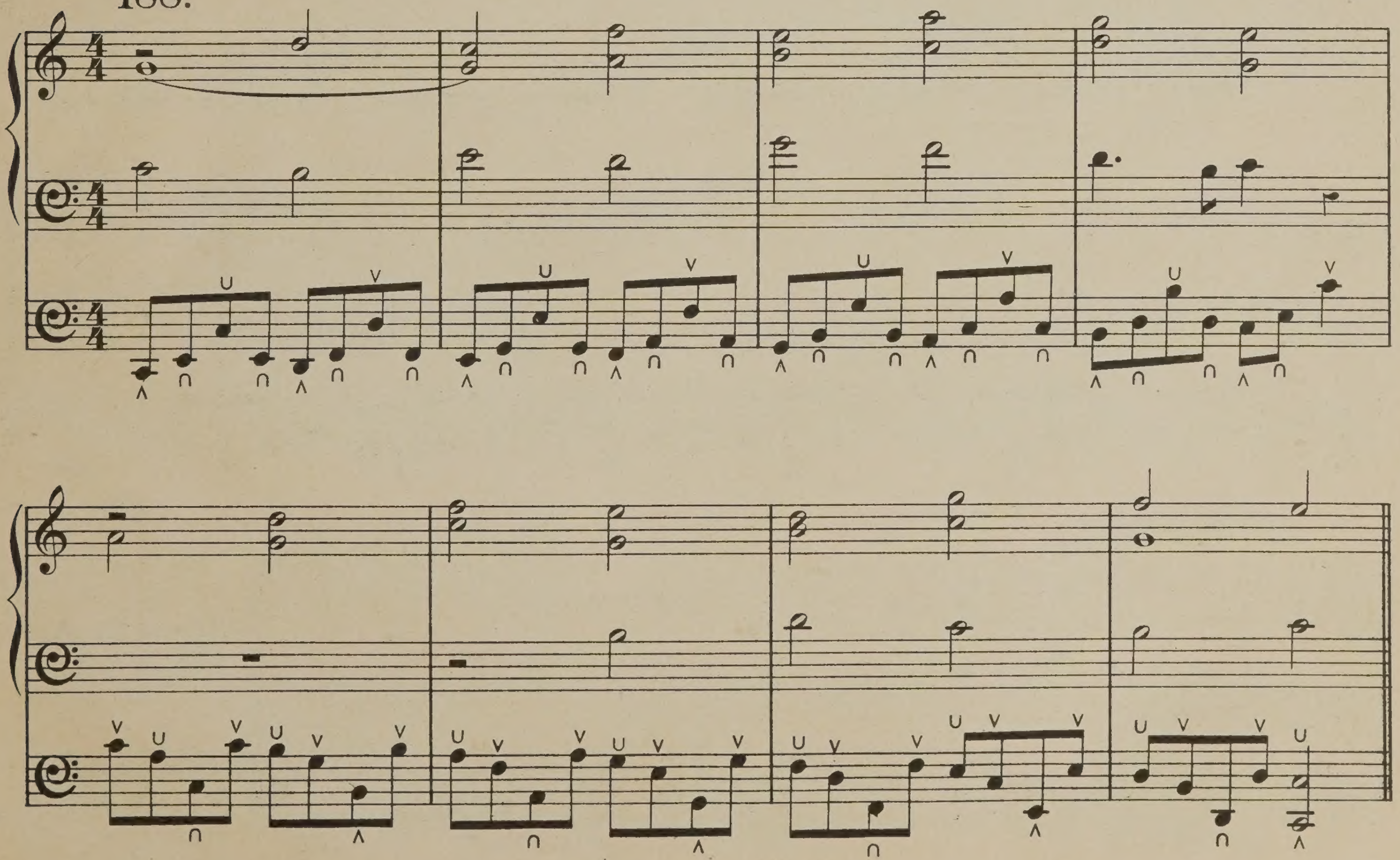

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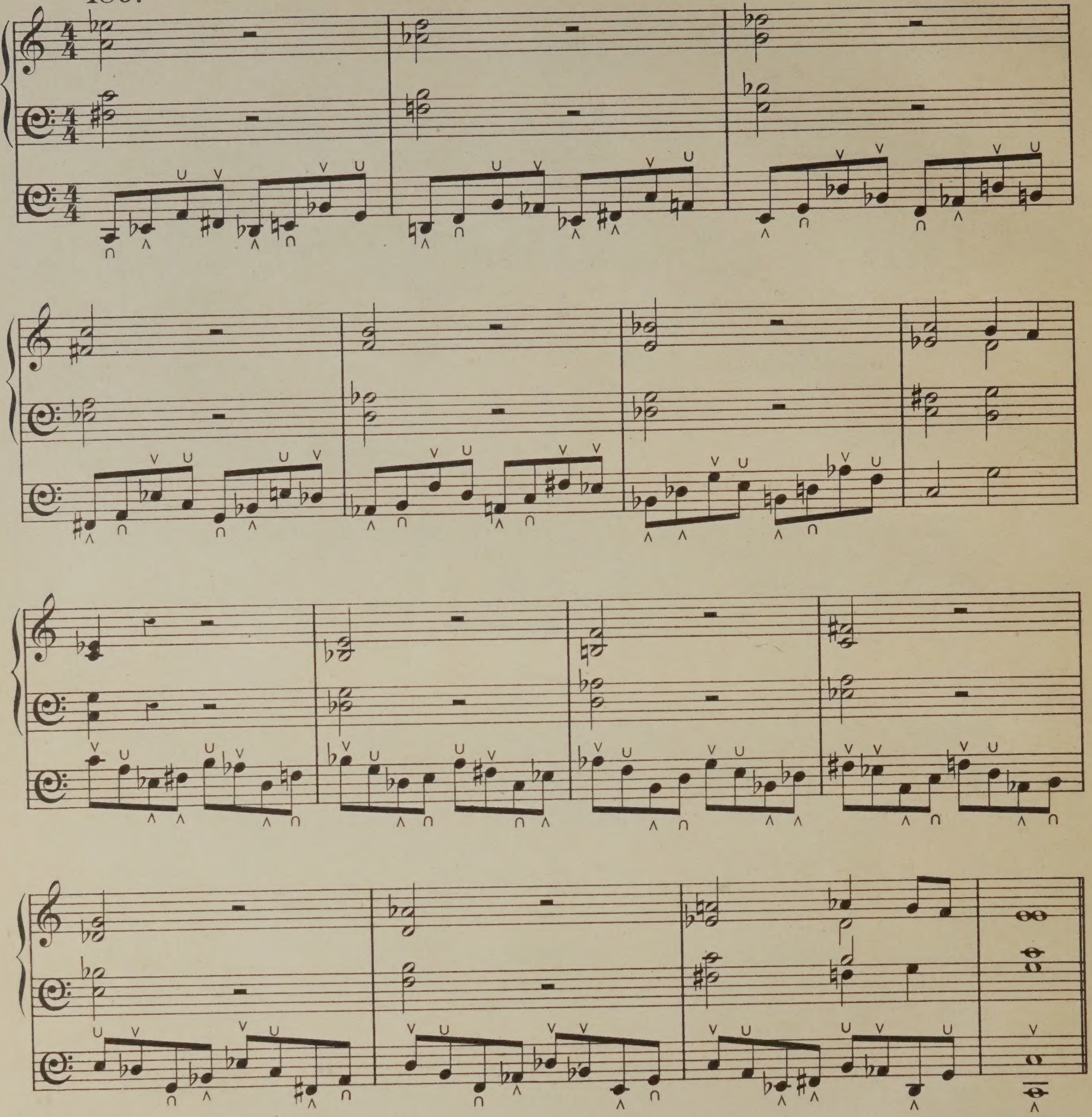

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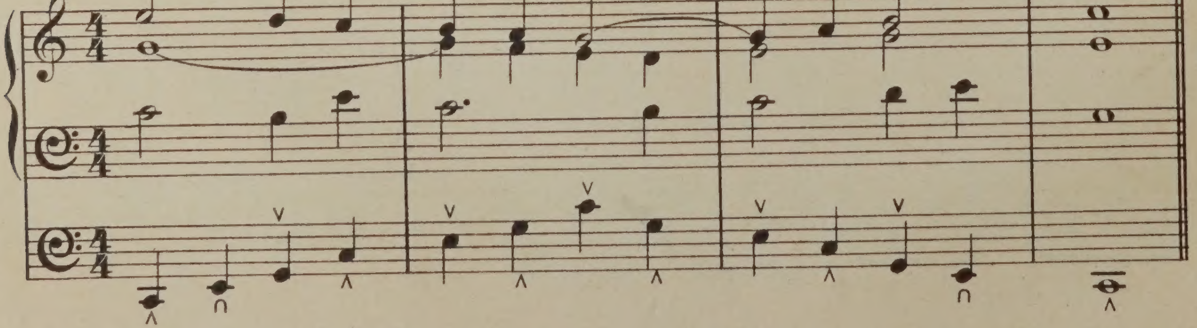
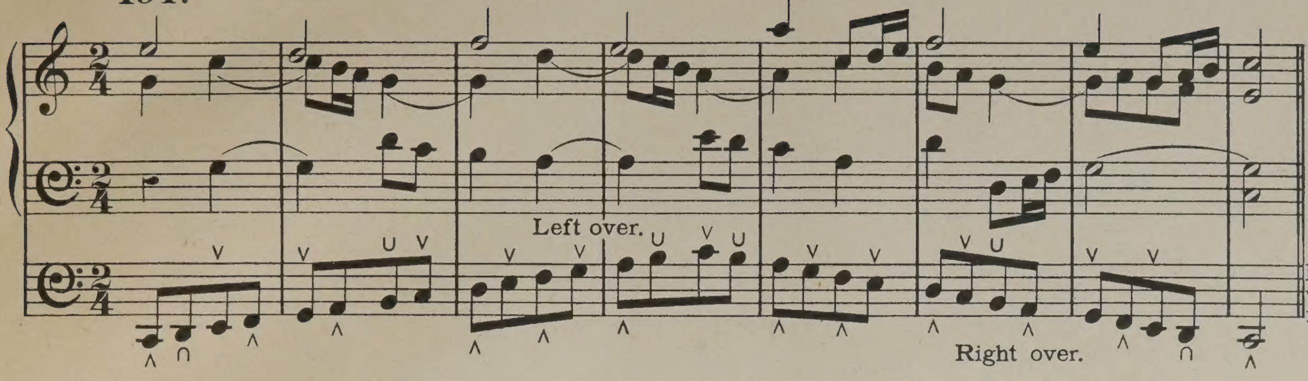


Play in the Keys

of

D.E♭ E♮ & F.

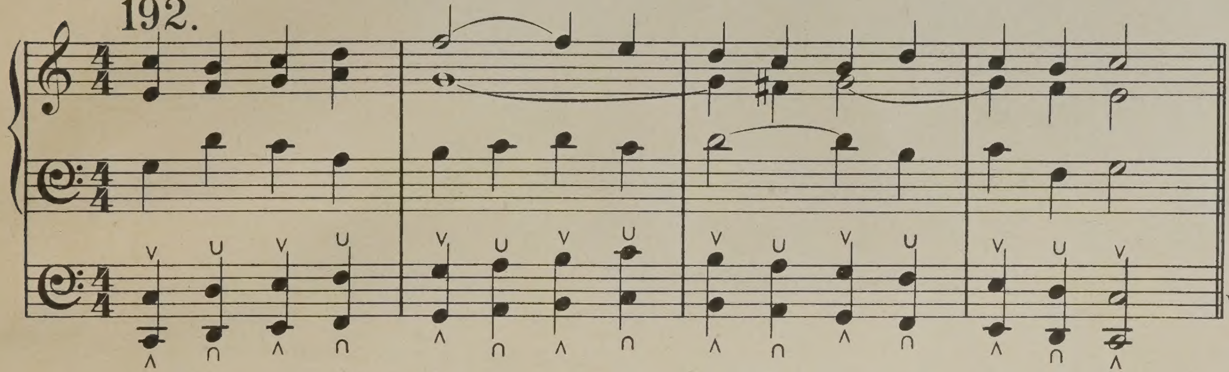
191.


Left over.
Right over.

Play in the Keys of D. E♭ E♮ & F.

In D & E the footing will require slight modification.

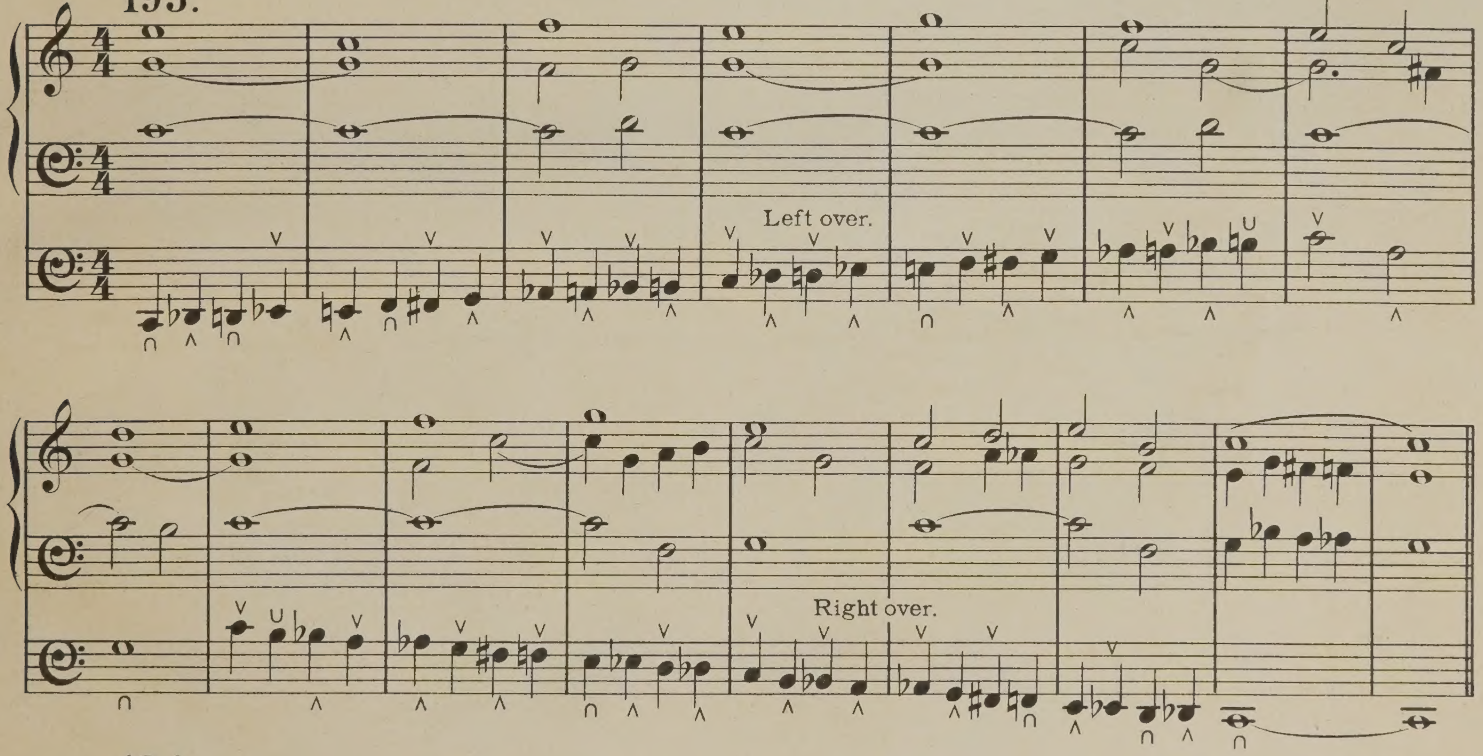
192.



Play in the Keys of D. E♭ E♮ & F.

In E♭ E♮ & F the footing will require modifying.

193.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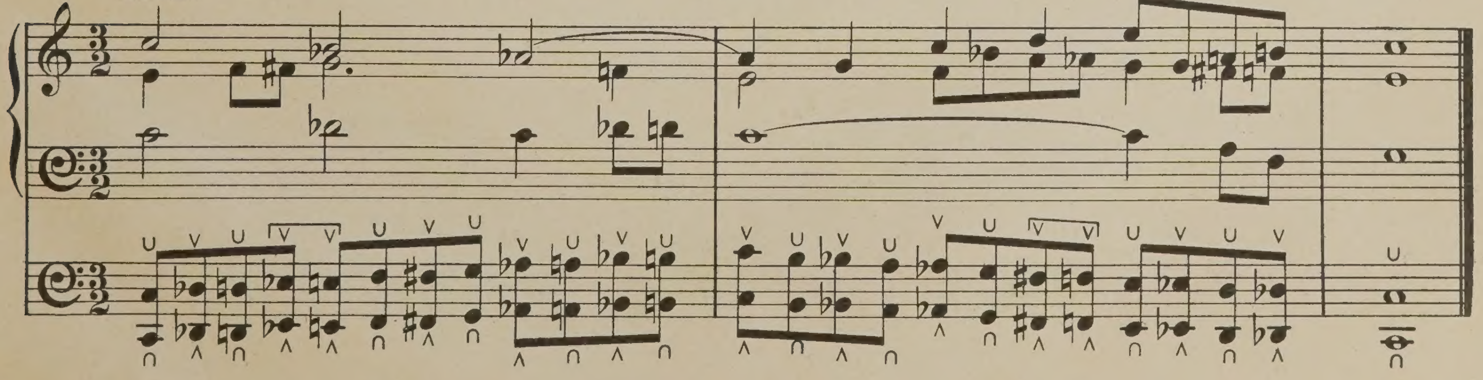

M. Griffin

AN
Introduction
TO THE
ART OF PRELUDING
AND OF
EXTEMPORANEOUS PERFORMANCE
in General,

Illustrated by numerous Examples,
and designed for the use of
STUDENTS IN HARMONY & COMPOSITION,

BY

J. G. VIERLING,

Translated from the German by
I. A. Hamilton, Professor of Music.

Ent. Sta. Hall.

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ON PRELUDING
and other
EXTEMPORANEOUS PERFORMANCES.

§ 1.

To invent a prelude, the four following previous attainments are indispensable.

1. Some knowledge of Thorough bass;
2. The art of modulating from one key to another in a regular manner;
3. A knowledge of the place or degree of the scale proper to each chord; and
4. The art of varying and embellishing a long note, by the introduction of shorter notes.

With regard to the first point, the Author supposes that whoever desires to avail himself of this essay, already knows so much of Thorough-bass as concerns the treatment of the common chord, and chord of the seventh with their inversions; as also of the chords of the ninth and eleventh or $\frac{5}{4}$.

§ 2.

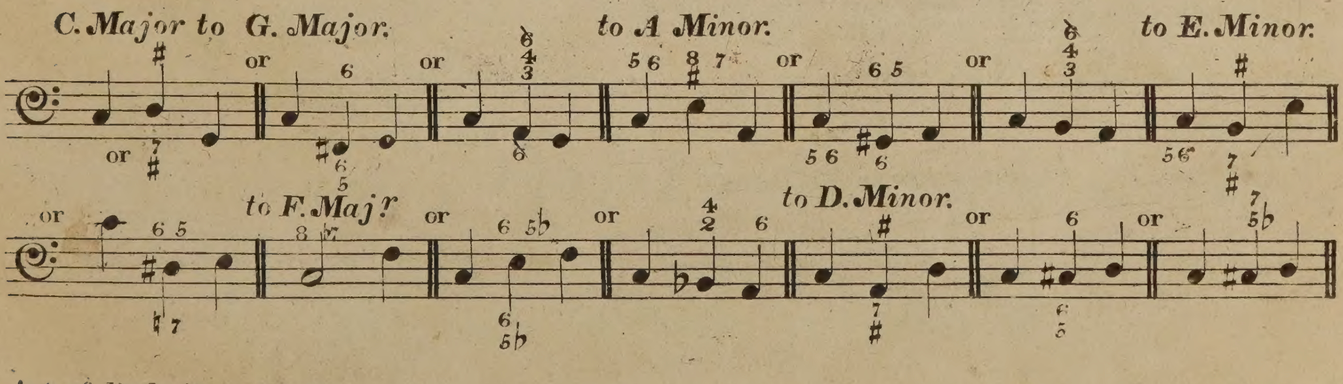
The Student must be able to modulate from one key to another in a regular manner.

In any musical composition the modulation generally proceeds from the principal or original key, into those keys only which are most nearly related to it; and these are.

1. in the major mode, the fifth, sixth, third, fourth, and second.
2. in the minor mode, the third, fifth, fourth, sixth, and seventh.

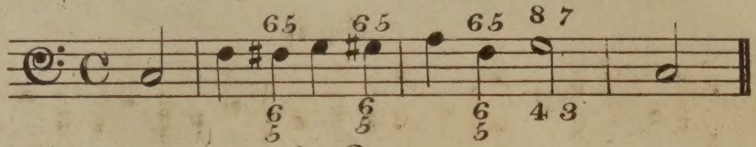
In these new keys, the thirds are major or minor, as they stand in the scale of the original key.

To modulate from any key to any other related key, we have only to take in the bass the fifth note of that key, into which we desire to pass, and to place upon it either the major common chord, or the chord of the minor seventh and major third, usually called the dominant seventh; or, for the same purpose we may employ the inversions of these two chords.



When a note is elevated by a sharp or depressed by a flat, it is generally a sign of a change of key; though sometimes notes belonging to other scales are introduced without modulation actually taking place, because notes immediately follow which belong to the principal key.

Ex:



§ 3.

The Student must know the place of each chord in the scale.

Generally speaking, the notes of an ascending scale are accompanied by the following chords.

On the Tonic........$\substack{5\\3}$

..................Second ......6 or $\substack{4\\3}$

..................Third 6

On the Fourth ......$\substack{5\\3}$ or $\substack{6\\5}$

..................Fifth or dominant $\substack{5\\3}$ or $\substack{7\\5}$ or $\substack{6\\4}$ $\substack{5\\3}$

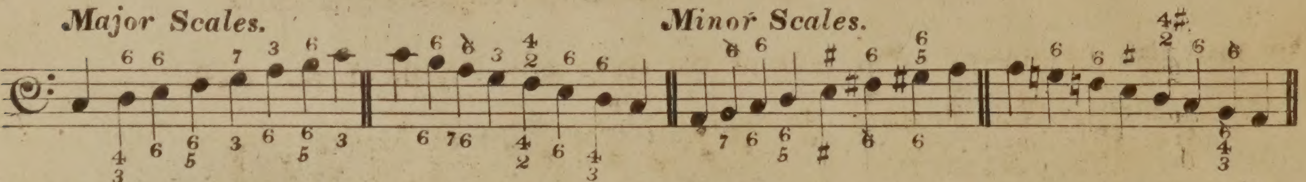
..................Sixth ....$\substack{5\\3}$ or 6

On the Seventh...6 or $\substack{6\\5}$

In the descending scale, the figures of the first column will equally indicate the accompaniment, except that on the fourth of the scale the chord of the $\substack{4\\2}$ is usually taken.

The following example contains both scales with their natural accompaniment.

Major Scales. *Minor Scales.*

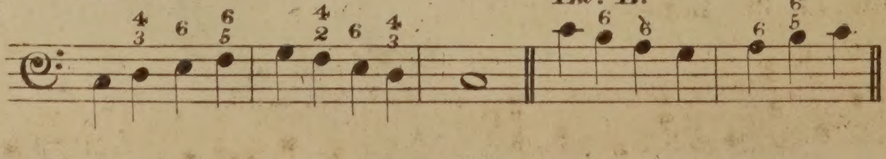


In accompanying the scale other chords are occasionly introduced, however in most compositions the chords occur as in the above example.

§ 4.

The bass seldom proceeds in long notes through all the degrees of the scale ascending or descending; If the bass only ascends to the fifth of the key and then descends diatonically, the chords remain in ascending and descending as shewn above. Ex: A; as also when several notes descend and then ascend again. Ex: B.

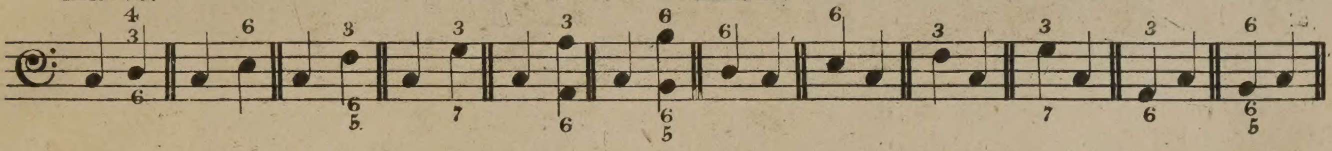
Ex: A. *Ex: B.*



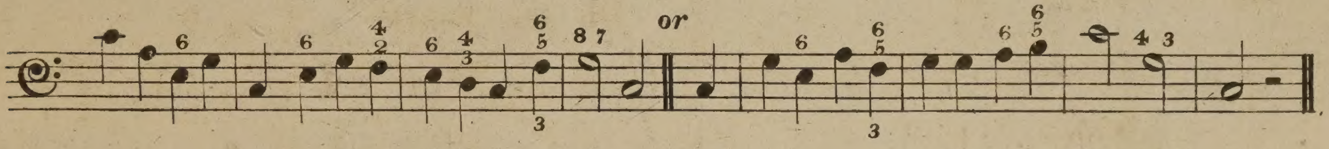
§ 5.

The bass does not always proceed diatonically, this would become monotonous; it may skip from the key note to any note belonging to the scale, and the figuring may always be as at Ex: *A.* The key note accompanied with its common chord may also follow any note of the scale. as at Ex: *B.*

Ex. *A.* Ex. *B.*



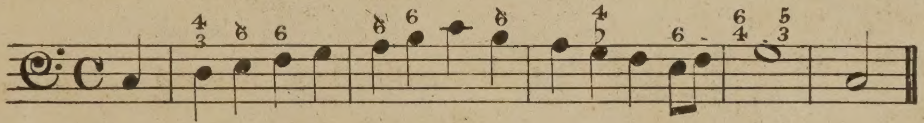
After several chords employed in this manner, we may add a few notes ascending or descending diatonically with the usual accompaniment, and then introduce any common cadence or close. This process already finishes a short prelude. Ex:



§ 6

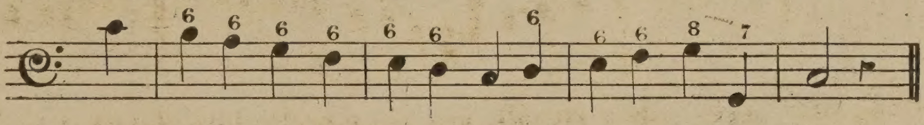
By way of exception, and for the embellishment of the melody, we may occasionly introduce notes which do not belong to the scale.

Ex:



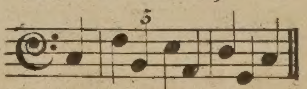
We may also accompany every note of the scale with chords of the sixth.

Ex:

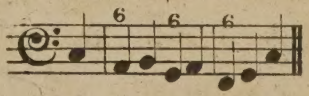


§ 7.

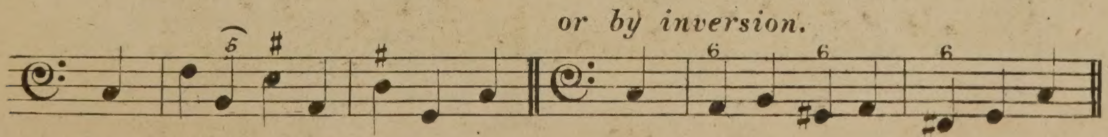
The most natural progression in which the common chords of the key may succeed each other, is, when the bass alternately rises a fourth, and falls a fifth; or which amounts to the same thing, falls a 5th. and then rises a 4th. Ex:



By inverting the alternate common chords we obtain the progression.

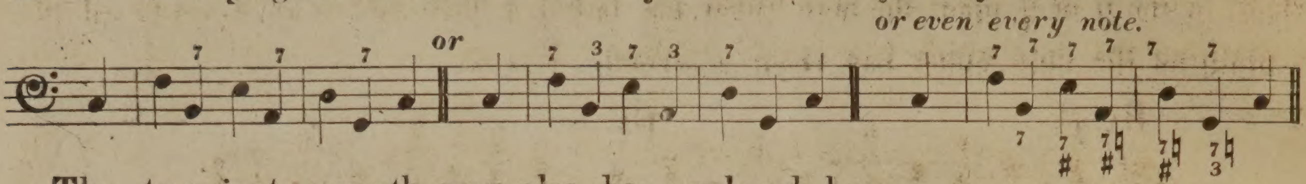


These progressions may be farther varied, by introducing major thirds instead of minor on some of the notes.

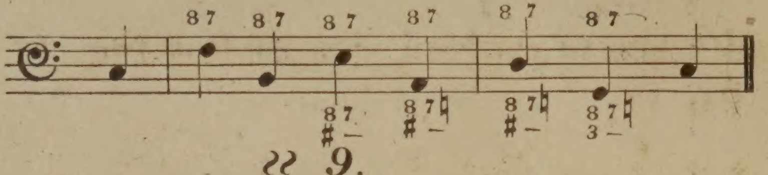


§ 8.

In this same progression of the bass, every other note may carry a chord of the 7th.


or
or even every note.
7 7 7
7 3 7 3 7
7 7 7 7 7 7
7 7 7♮ 7♮ 7♮
# 3

The transient seventh may also be employed here.


8 7 8 7 8 7 8 7 8 7 8 7
8 7 8 7♮ 8 7♮ 8 7♮
#— #— #— 3—

§ 9.

From the progressions in the eighth paragraph arise by inverting the chords of the seventh, the following passages, formed: 1. of chords of the $\substack{6\\5}$, when the bass alternately falls a third and rises a second. Ex: *A*.

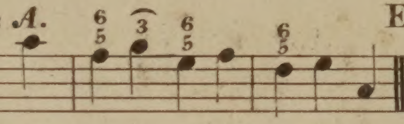
2. of alternate chords of 6 and $\substack{4\\2}$. Ex: *B*.

3. of chords of $\substack{6\\5}$ and $\substack{5\\3}$ with progressions of semitones intermixed. Ex: *C*.

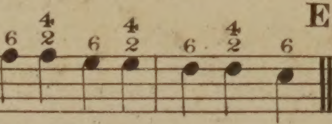
4. of descending semitones Ex: *D*.

5. of transient fifths and seconds. Ex: *E*.

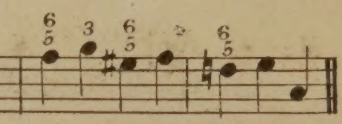
Ex: *A*.



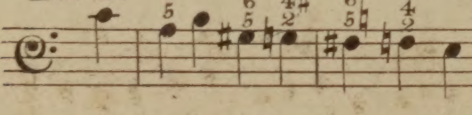
Ex: *B*.


6 4/2 6 4/2 6 4/2 6

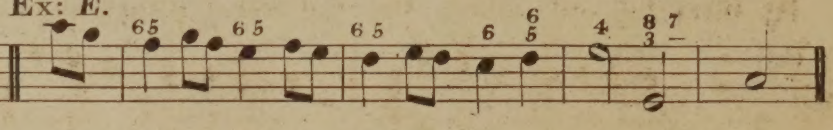
Ex: *C*.



Ex: *D*.

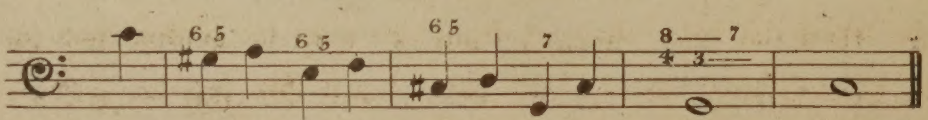

6/5 6/5 4#/2 6/5♮ 4/2

Ex: *E*.


65 65 65 6 6/5 4 8 7/3 —

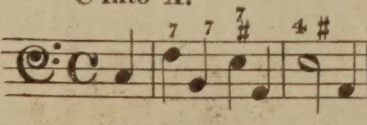
These progressions need not always be used in the same succession, we may occasionally omit one or more of them. Ex: *F*.

Ex: *F*

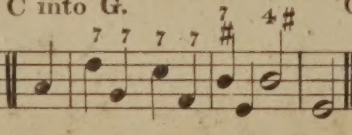

6 5 6 5 6 5 7 8—7 4 3—

By means of the progressions in the two latter paragraphs we may modulate into the relative keys by merely sharpening or flattening a note and then making a close.

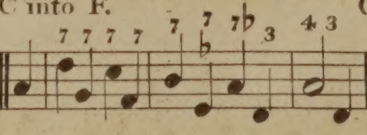
C into A.



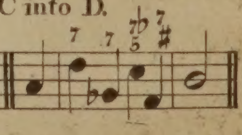
C into G.



C into F.

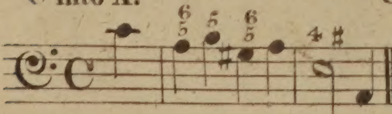

7 7 7 7 7 7/♭ 7♭ 3 4 3

C into D.

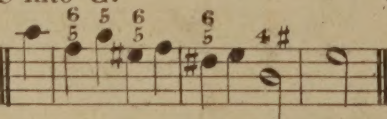


This may also be effected by inverting some of the principal chords.

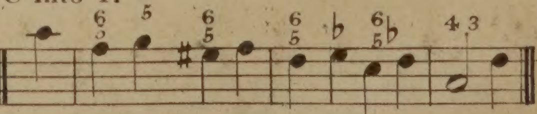
C into A.



C into G.

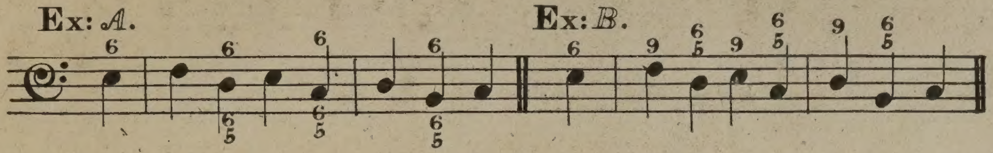


C into F.

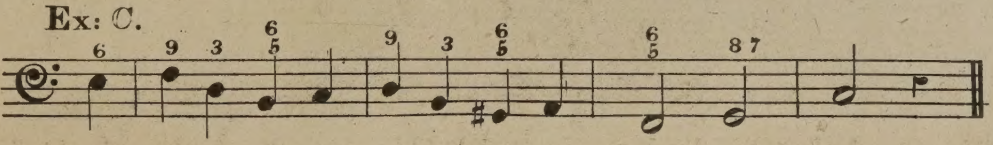

6/5 5 6/5 6/5 ♭ 6/5♭ 4 3

§ 10

If the bass proceeds by alternately rising a second and falling a third, we may place a chord of the 6 or $^{6}_{5}$ upon the note which has fallen a third, Ex: *A.* as also a chord of the ninth on the note which has risen a second. Ex: *B.*

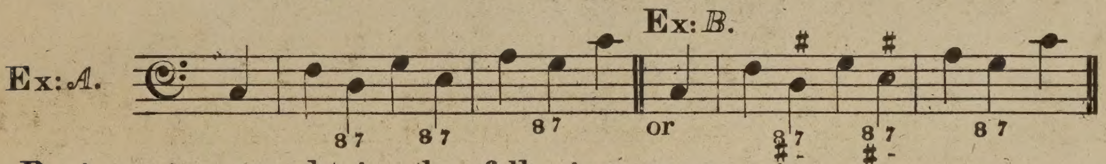

Ex: A.
Ex: B.
6 6 6 6
6/5 6/5 6/5
6 9 6/5 9 6/5 9 6/5

Chords of the 9 and $^{6}_{5}$ may be employed when the bass falls two thirds, and then ascends a second. Ex: *C.*

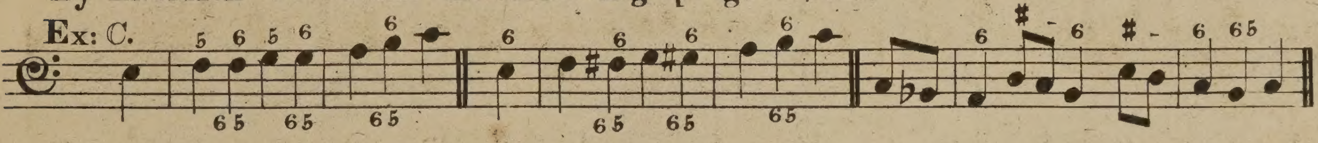

Ex: C.
6 9 3 6/5 9 3 6/5 6/5 8 7

§ 11.

Bass notes which proceed by alternately ascending a fourth and descending a third, are accompanied by common chords, Ex: *A;* or the seventh may be employed by transition as indicated by the figures under the notes in the same example. We may also introduce the major thirds, as at Ex: *B.*

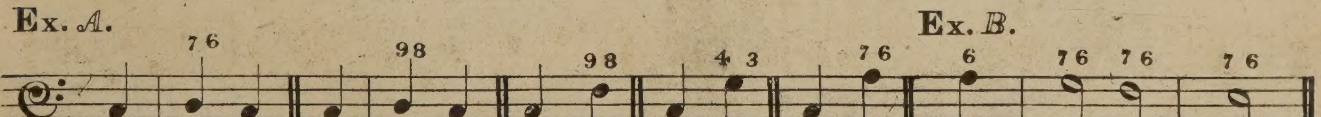

Ex: A.
Ex: B.
8 7 8 7 8 7
or
♯ ♯
8 7 8 7 8 7
♯ - ♯ -

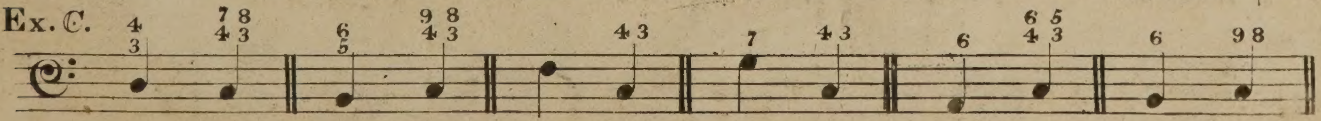
By inversion we obtain the following progressions.


Ex: C.
5 6 5 6 6 6 6 6 6 6 6 6 ♯ - 6 ♯ - 6 6 5
6 5 6 5 6 5 6 5 6 5 6 5

§ 12.

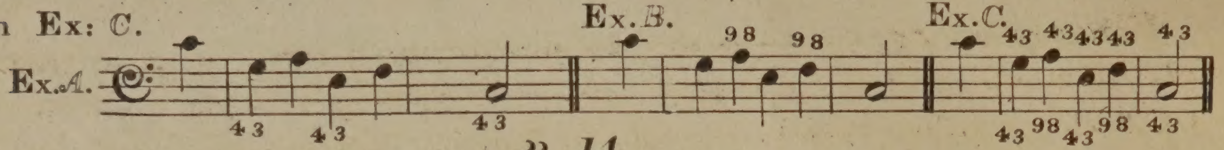
In most cases when the bass changes from one note to another, one interval of the first chord may be continued on into the next chord; this process gives origin to the various passages of syncopation and suspension. Ex: *A.* When notes descend diatonically, we may employ a pure sequence of suspensions of the sixth. Ex: *B.* Suspensions may also be introduced when any note of the scale proceeds to the tonic. Ex: *C.*


Ex. A.
Ex. B.
7 6 9 8 9 8 4 3 7 6 6 7 6 7 6 7 6


Ex. C.
4/3 7 8/4 3 6/5 9 8/4 3 4 3 7 4 3 6 6 5/4 3 6 9 8

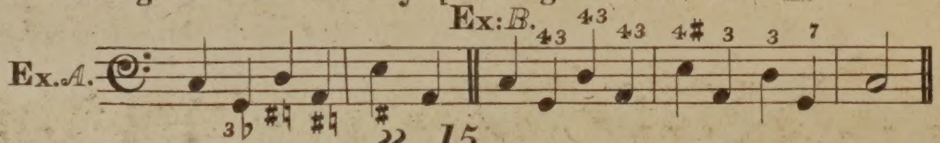
§ 13.

A bass alternately falling a fourth and rising a second, is usually accompanied by common chords, Ex: *A*; or the common chord is applied to the first note and 4 3 to the second, as shewn by the figures underneath in the same example; or we may employ the common chord and ninth alternately, Ex: *B*; or 4 3 may be given to every note Ex: *C*; or 4 3 and 9 8 alternately, as shewn by the figures under the bass. in Ex: *C*.



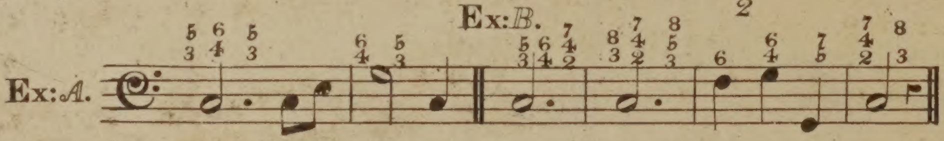
§ 14.

When the bass alternately falls a fourth and rises a fifth, we may accompany with common chords only, Ex: *A*; or the major third may precede the minor third, as shewn by the figures below in the same example; or every note may carry 4 3, a progression which gives rise to many pleasing imitations. Ex: *B*.



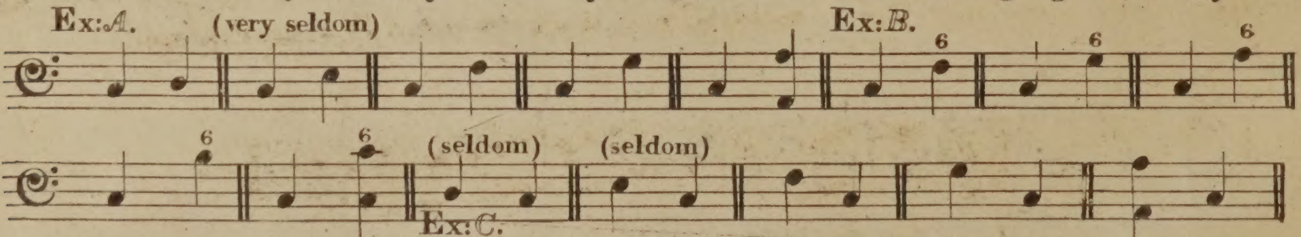
§ 15.

When the bass dwells for some bars on the same note, this note is usually either a key-note or its fifth, Here the chord of the $\begin{smallmatrix}6\\4\end{smallmatrix}$ may be used, generally preceeded or followed by the common chord, Ex: *A*; as also the $\begin{smallmatrix}7\\4\\2\end{smallmatrix}$. Ex: *B*.

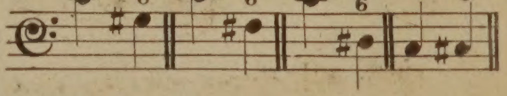


§ 16.

After the common chord of the key-note, we may employ the common chord of any other note of the scale. Ex: *A*. Or an inversion of these chords. Ex: *B*. Similarly, the common chord of the key-note may follow any other common chord belonging to the key. Ex: *C*.



The leading notes of the relative keys may also immediately follow the common chord of the key-note. Ex:



§ 17.

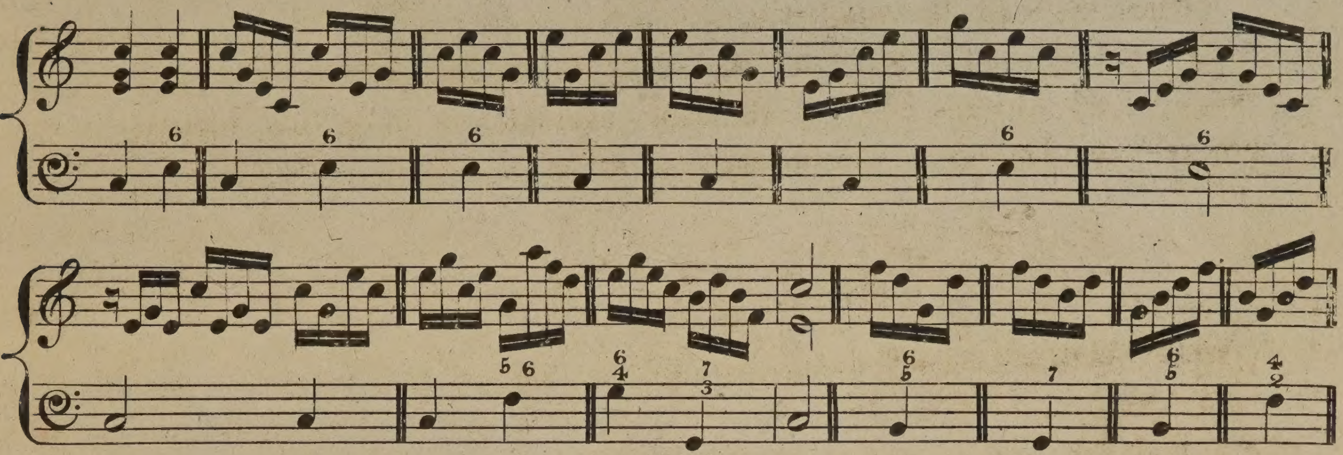
The Student is advised to make himself thoroughly acquainted with the chords of both scales, according to § 3 in all the keys, and then to transpose into the principal keys, the progressions given in paragraphs 7, 8, 9, 10, 11, 13 & 14; this exercise will imprint them firmly in his memory.

FOURTH SECTION.

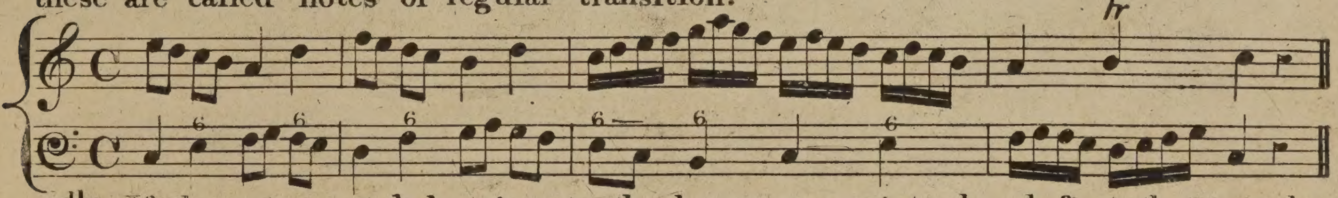
Of VARYING and EMBELLISHING long notes.

§ 18.

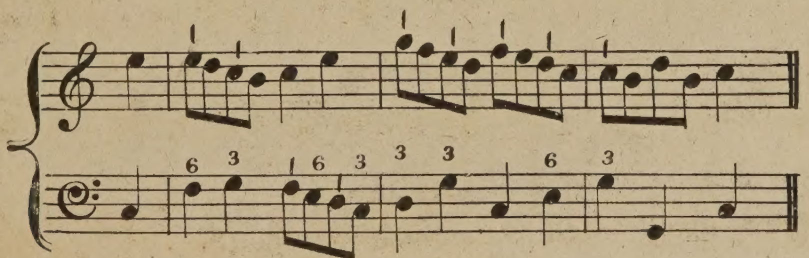
This may take place in several different manners; as 1st. when the notes belonging to a chord are struck one after another, as in the following example. This process is called *Arpeggio* and may be varied in an almost infinite number of ways.



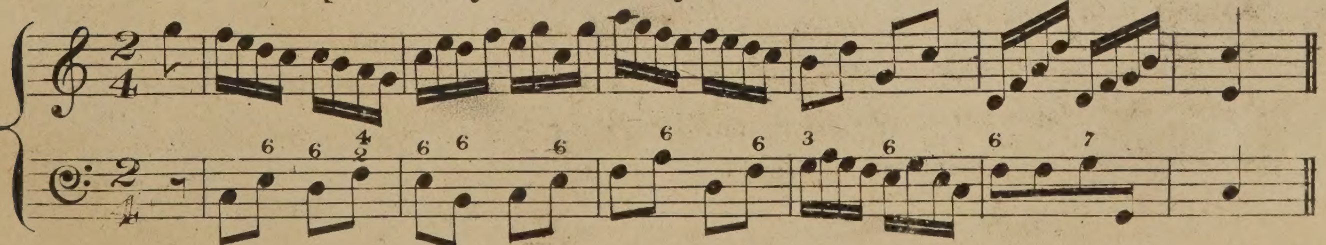
2dly. Intermediate notes may be introduced which do not belong to the harmony; these are called notes of regular transition.



3dly. If the notes not belonging to the harmony are introduced first, that is in the natural place of the harmonic notes themselves, they are said to be notes of irregular transition; such are the notes with a dash in the following example.

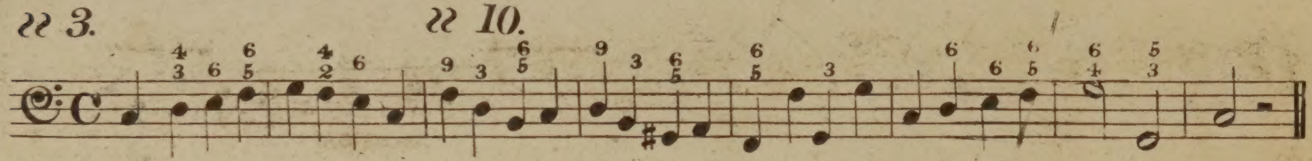


4thly. All these species may be variously intermixed. as

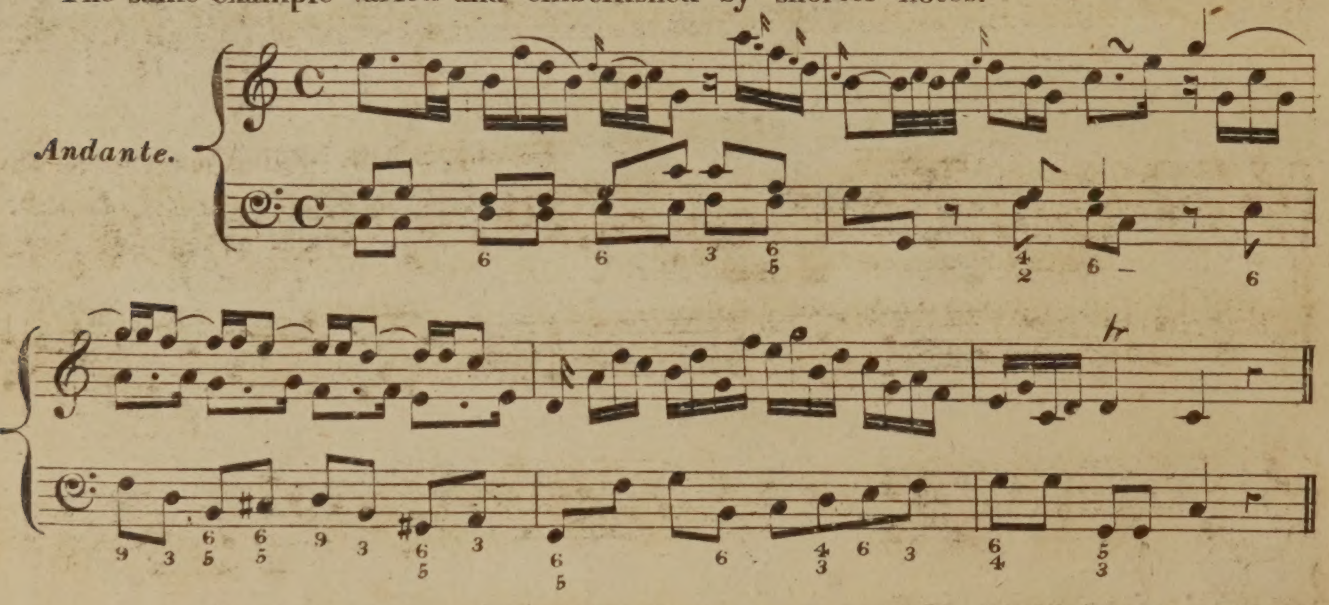


§ 19.

It is by no means necessary, always either to ascend or descend throughout the whole scale, neither are we obliged always to employ the whole of any one of the progressions already given. On the contrary we may ascend or descend four or five notes with the usual accompaniment, § 3, we may then introduce one or more of these progressions wholly or in part, then again add a few notes of the ascending or descending scales, and lastly make a formal close. The bass notes themselves may also be longer or shorter at pleasure. To illustrate this Suppose we wish to construct a short prelude chiefly founded on the ascending and descending scales, For this purpose we need take to our assistance only a single progression, as for example that at § 10 and combine it regularly with a few notes of the scale. thus



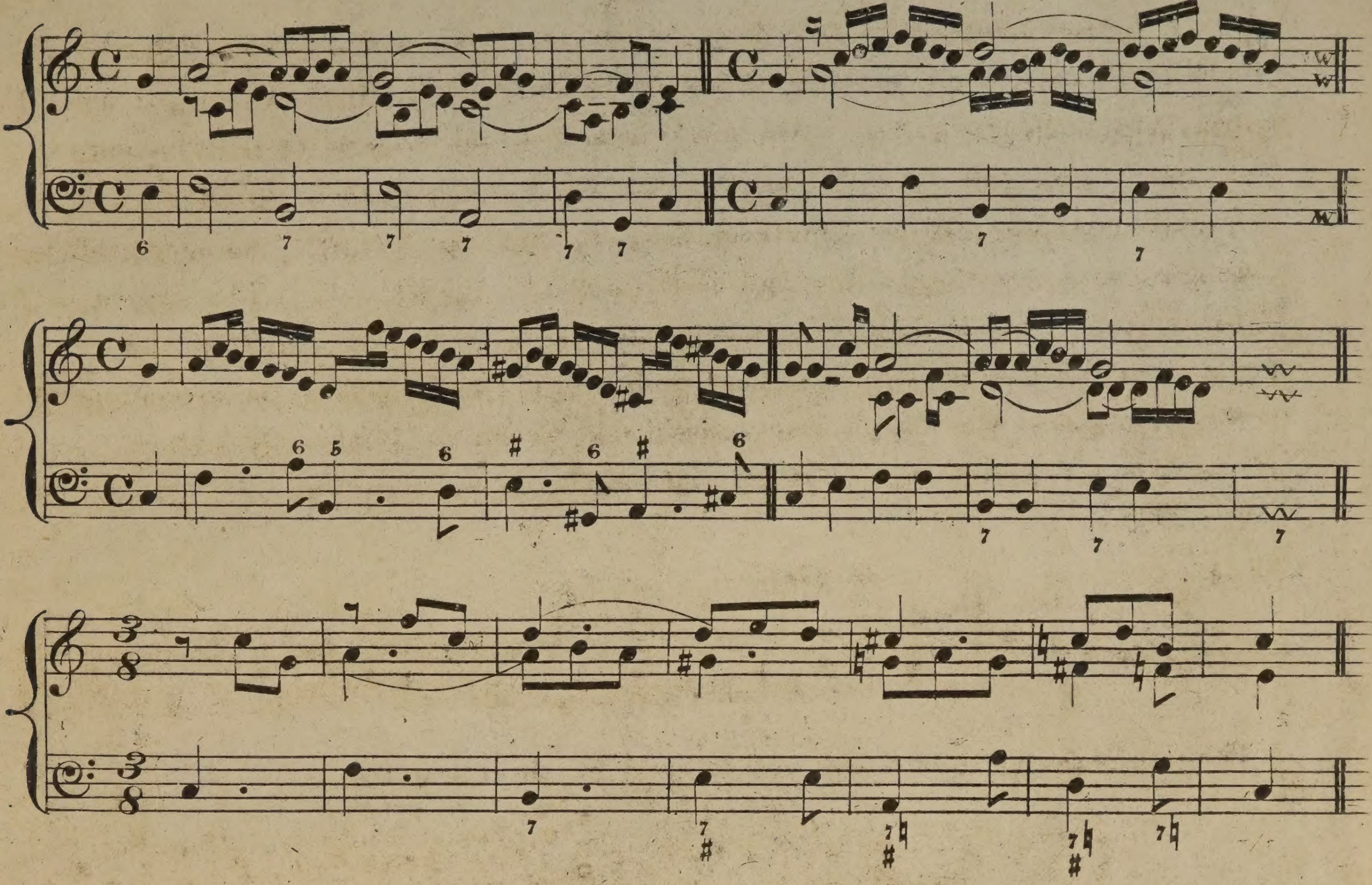
The same example varied and embellished by shorter notes.



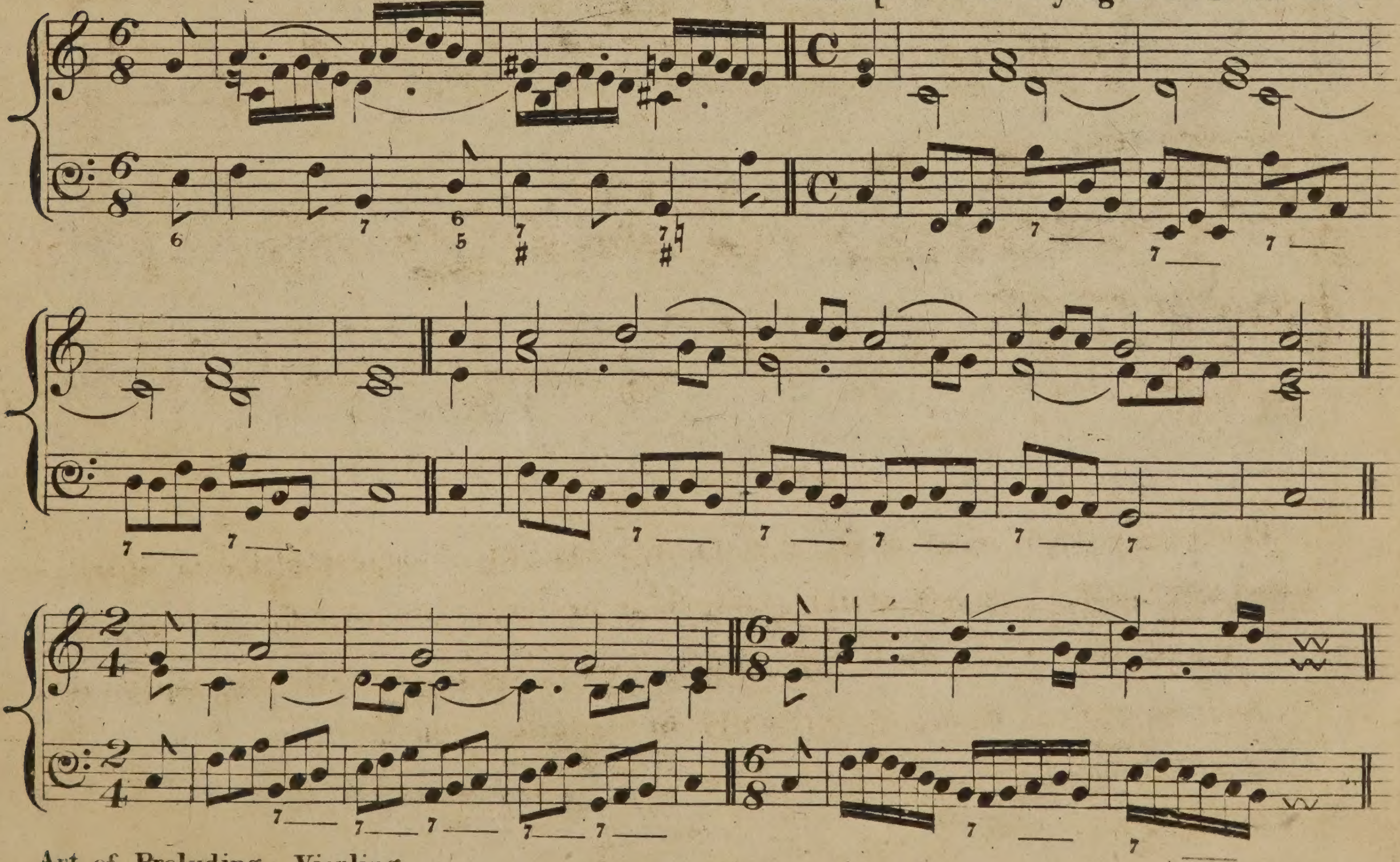
§ 20.

The progressions given at § 8, 9, 10, 11, 13, 14 afford opportunities of introducing the most pleasing imitations, and these may take place in the bass as well as in the upper parts, I shall here give various examples on each progression & the Student will experience no difficulty in inventing others.

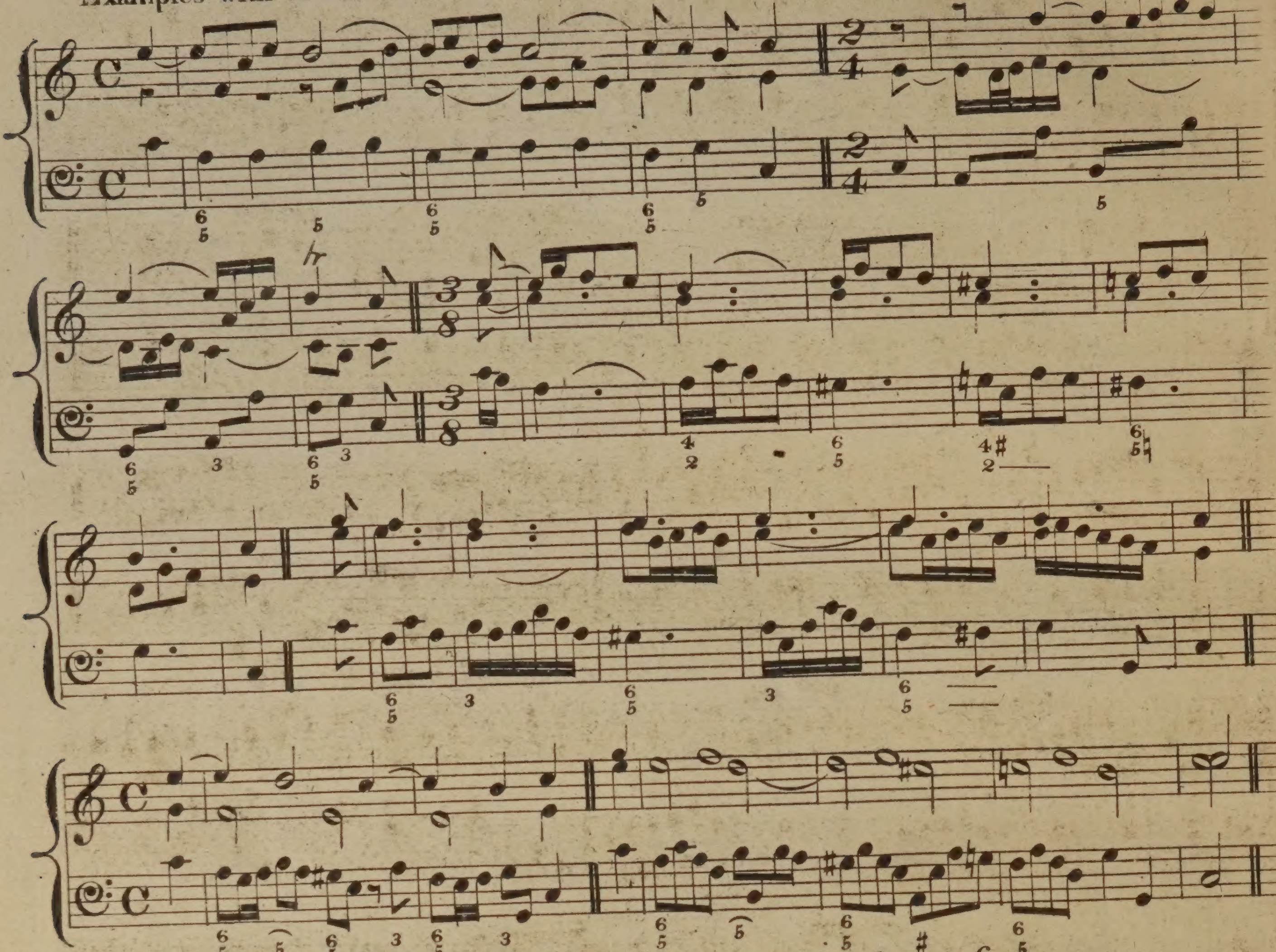
Examples on ꝛꝛ 8, consisting of common chords and chords of the seventh.



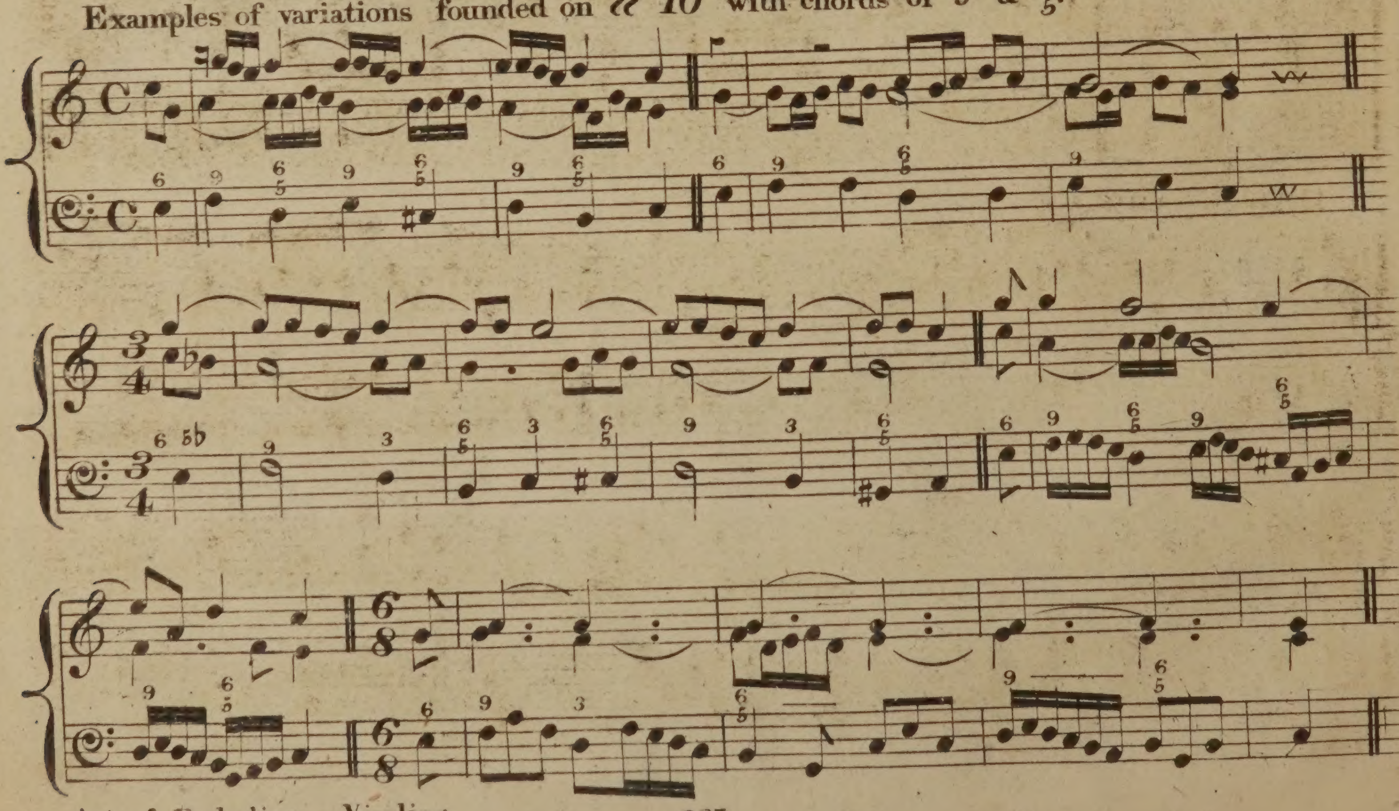
Examples with varying notes in the bass.



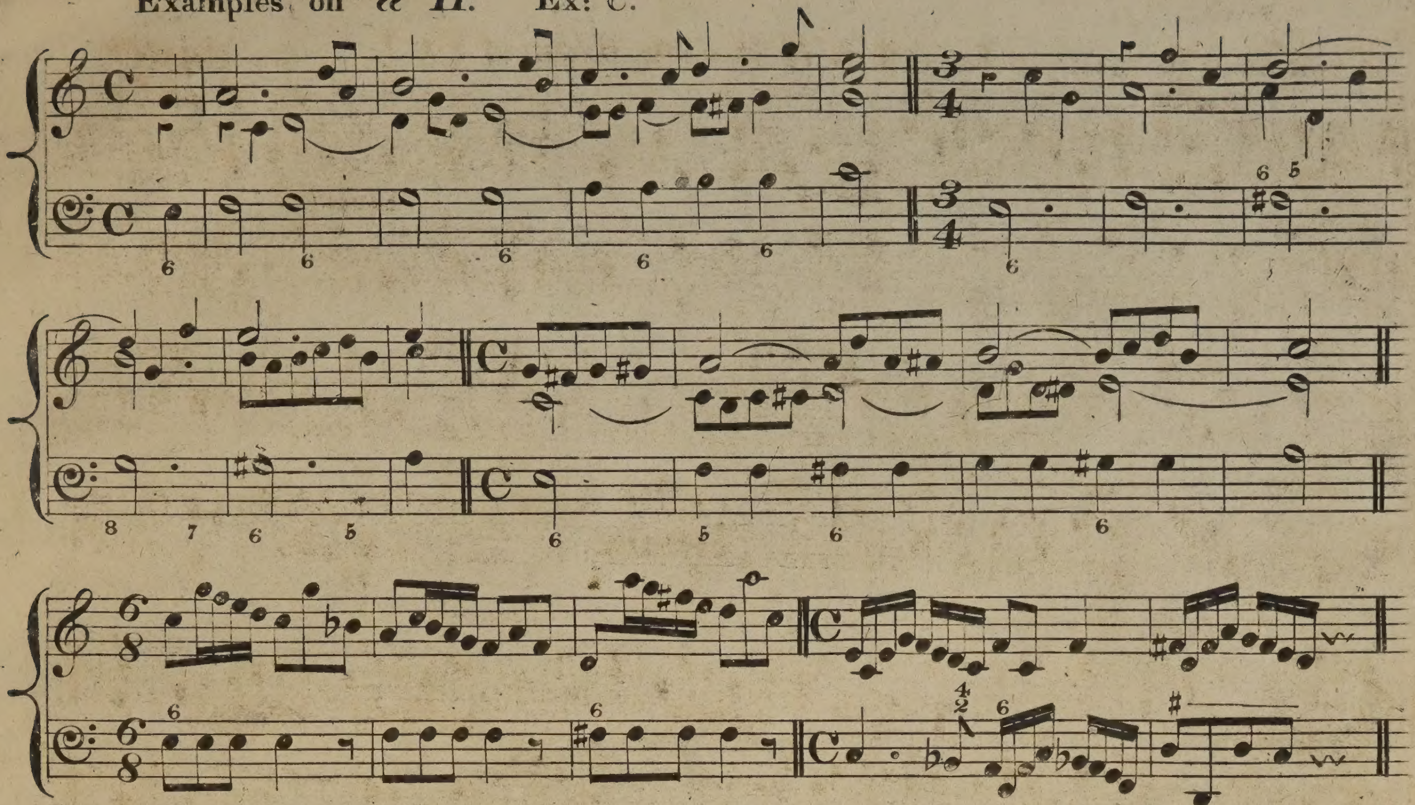
Examples with variations founded on № 9. on the chords of $\frac{6}{5}$ & $\frac{4}{2}$.



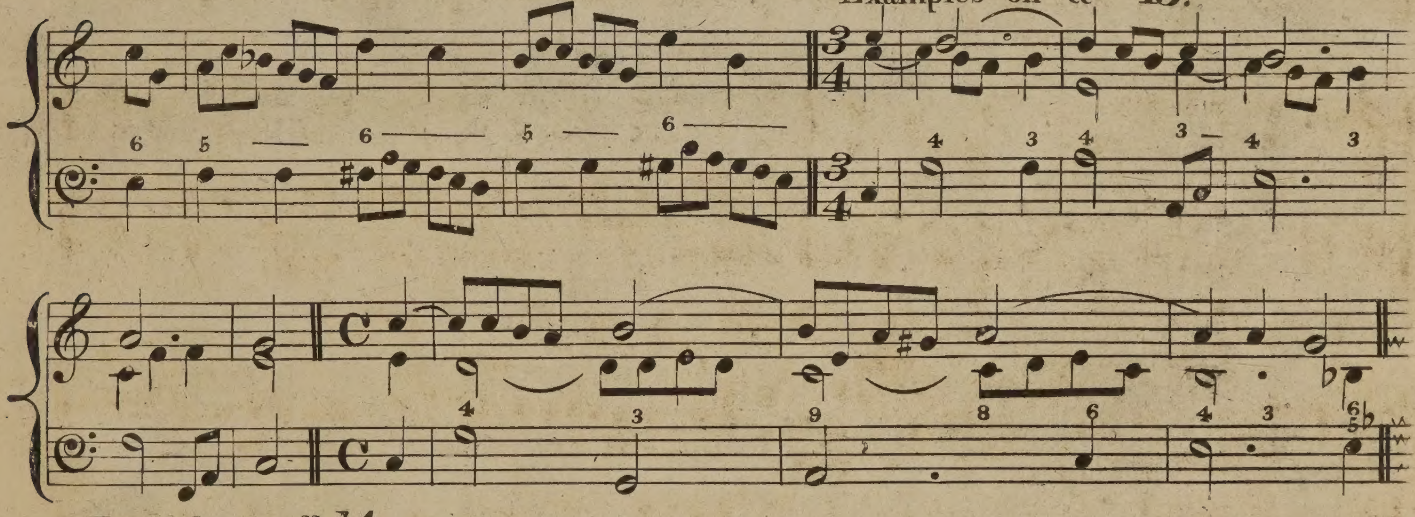
Examples of variations founded on № 10 with chords of 9 & $\frac{6}{5}$.



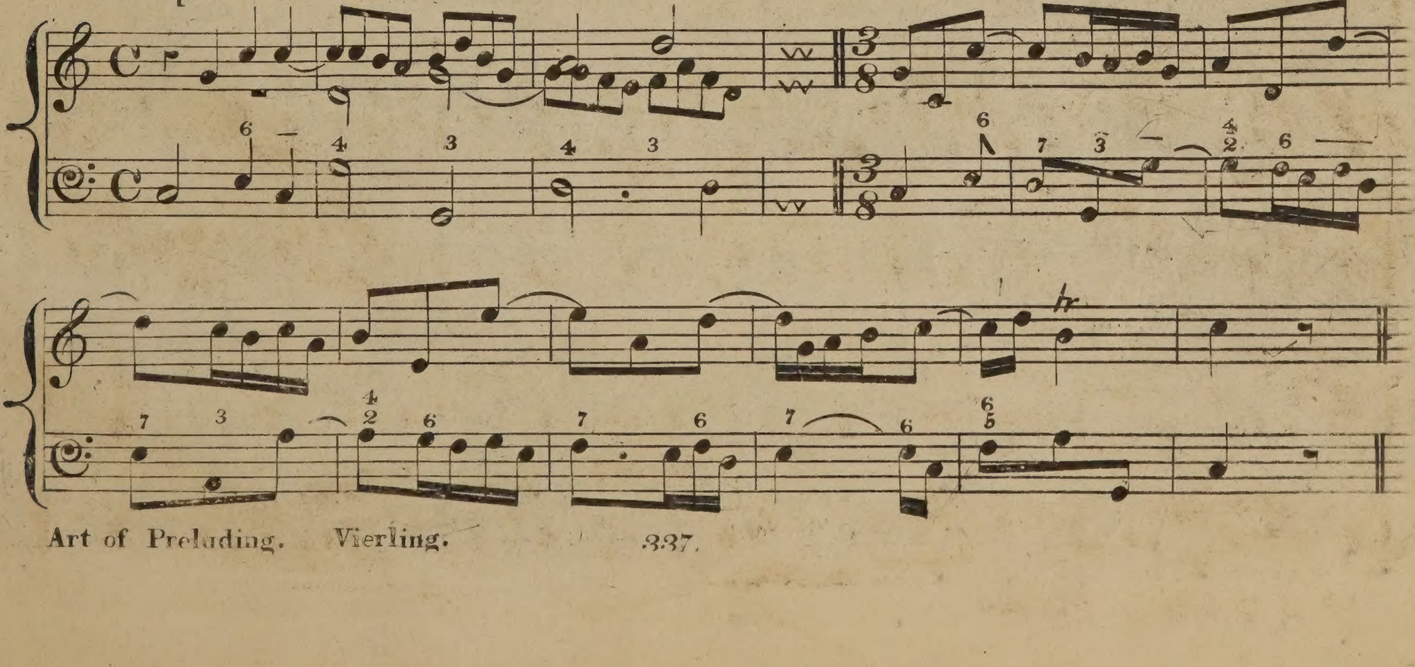
Examples on § 11. Ex: C.



Examples on § 13.



Examples on § 14.

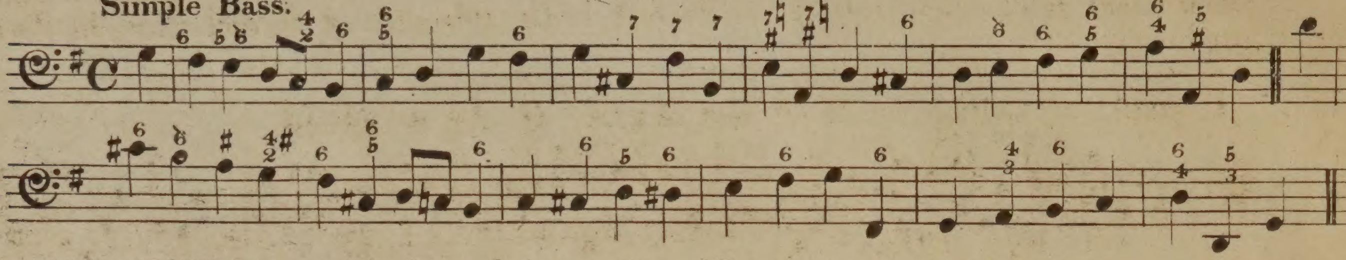


§ 21.

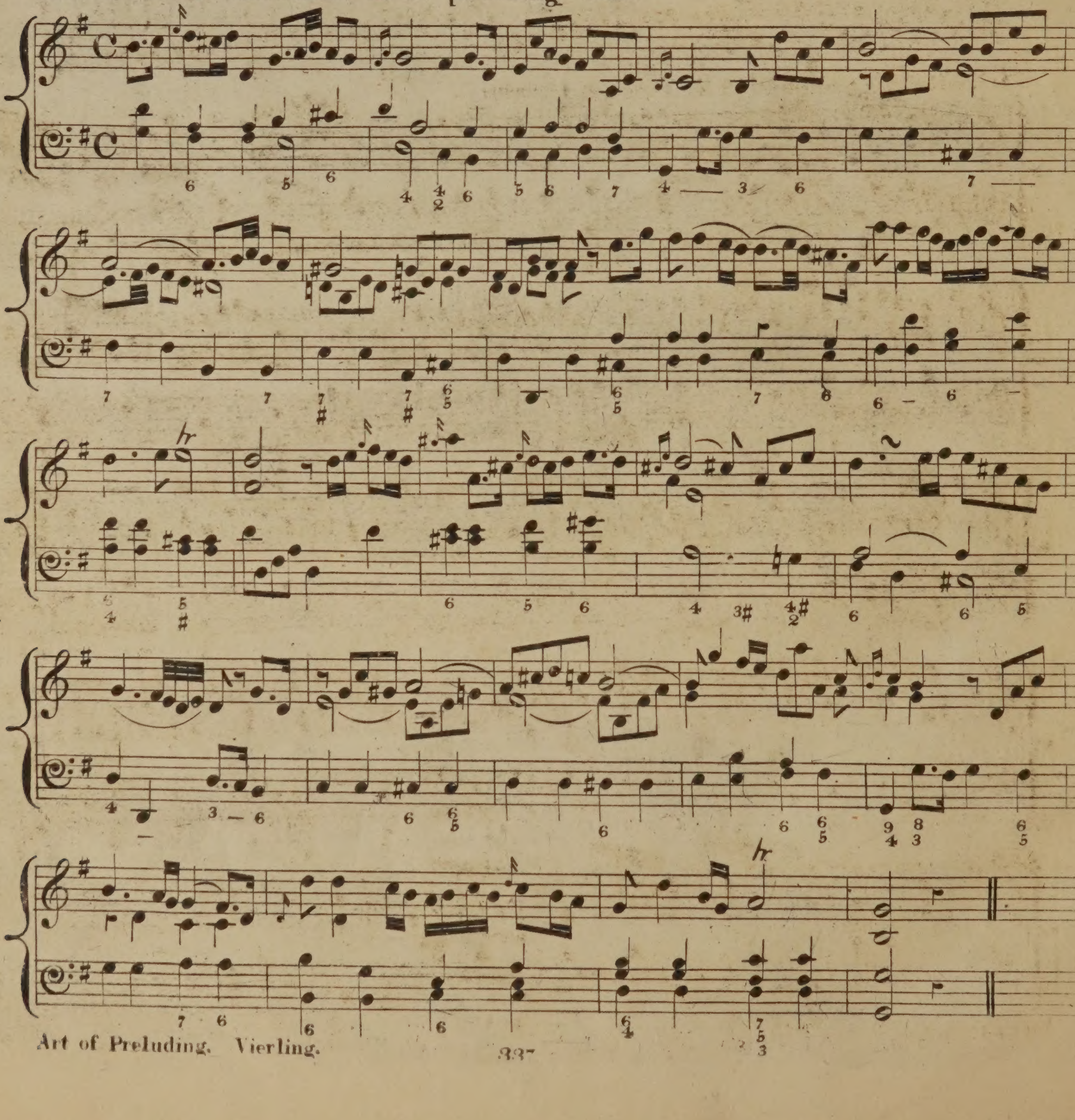
I shall now add a few pieces constructed by combining several of the progressions already given. Imitations may always be introduced by means of the passages contained in §§ 7, 8, 9, 10, 11, 13 & 14, either in two or in three parts.

In the Ex: below I take as a foundation the descending scale and the progressions at §§ 8 & 11. The simple bass stands first with the usual figuring and the variation follows.

Simple Bass.



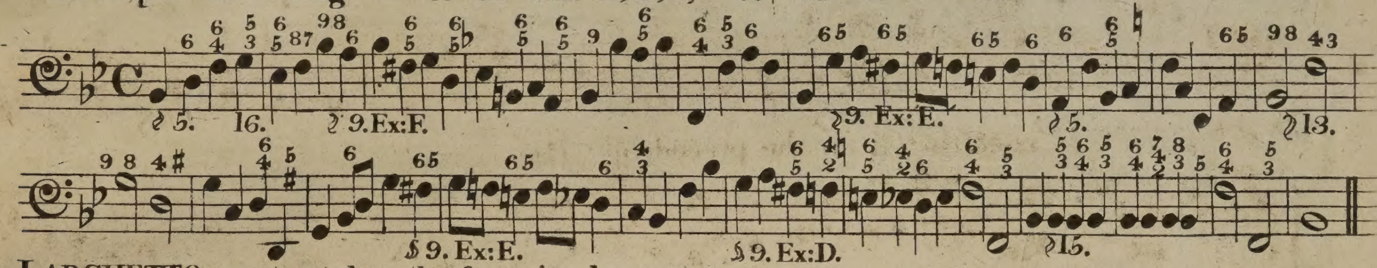
ANDANTE constructed on the preceding Bass.



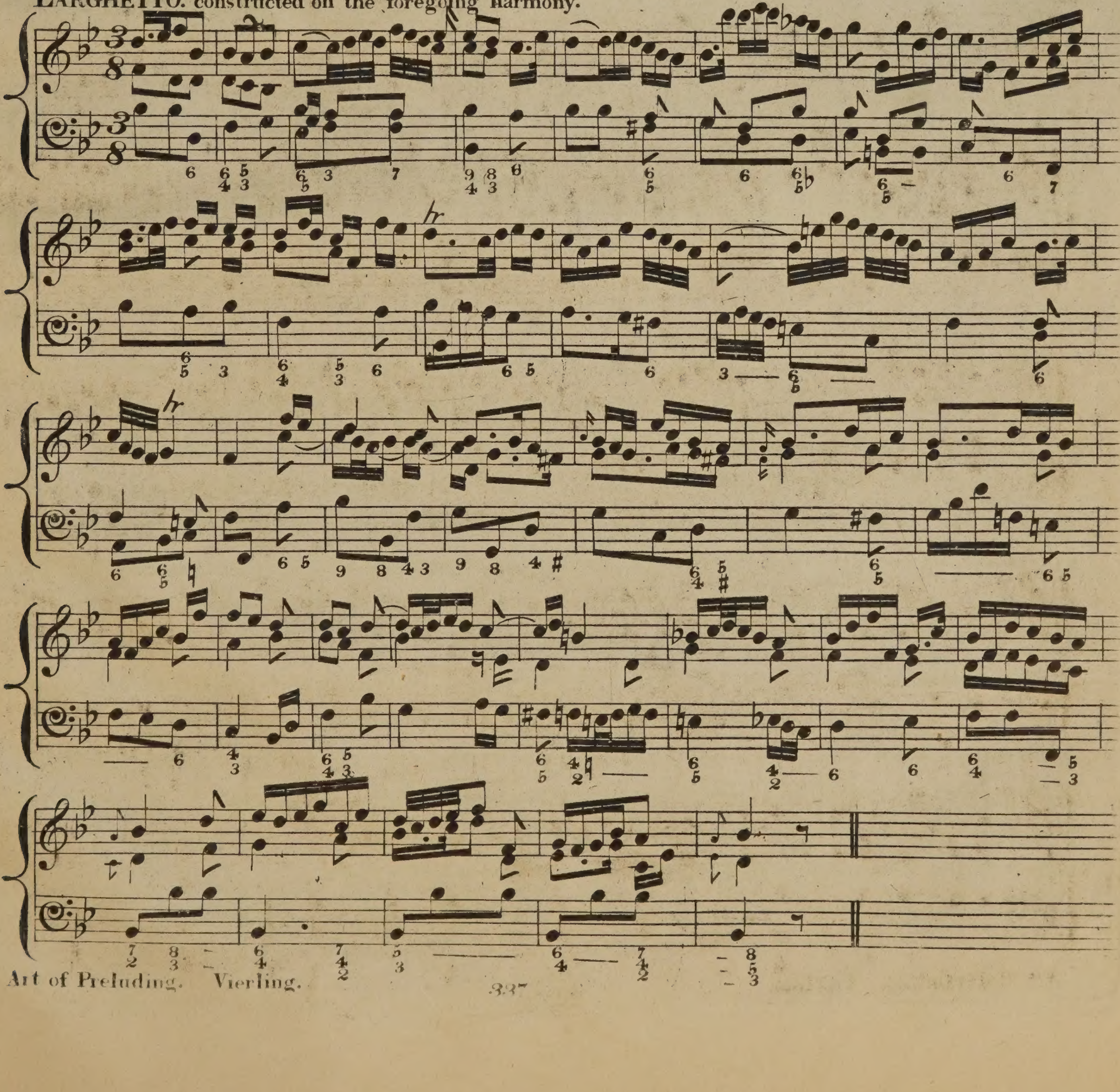
§ 22.

In § 5 it is said that we may proceed from the key-note to any note of the scale; and in § 16, we see also that the key-note may follow any other note belonging to the scale. Not to become monotonous in our basses, we must avail ourselves of these resources. To this end we may first proceed by skip or otherwise to various notes of the scale; then introduce one or more of the progressions already given, either in the original key or in some relative one, after having regularly modulated into it by § 2; we may dwell for some time in this new key, and then return to the original key; or before doing so, touch upon some other related to it, and lastly introduce a formal close in the original key.

Example according to § 9. Ex: D, E, F, § 13 & § 15.

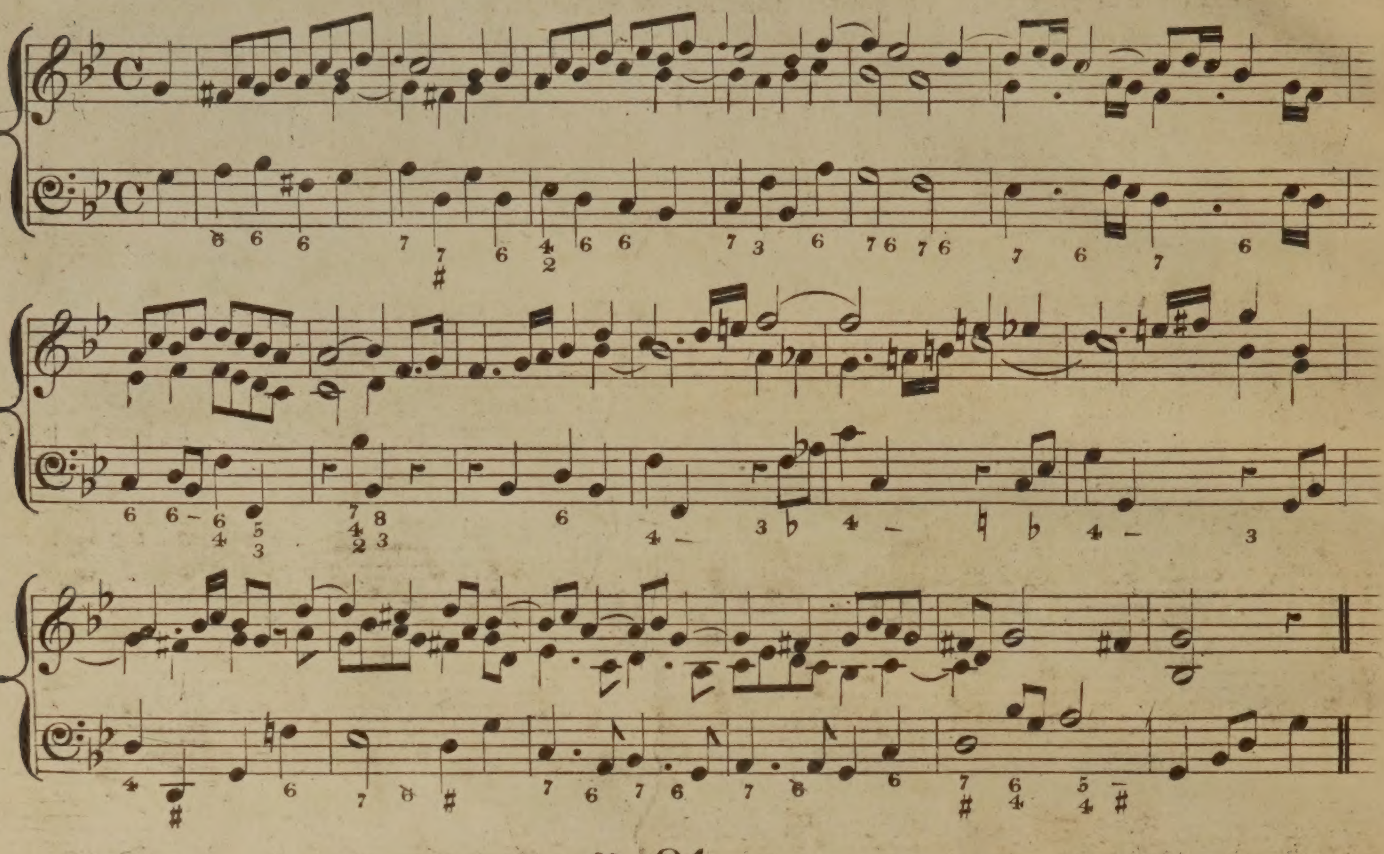


LARGHETTO. constructed on the foregoing harmony.



§ 23.

We shall now add an example on § 12 and 14, which contains the chords of 7 6, 4 3, and which gives rise to various suspensions.



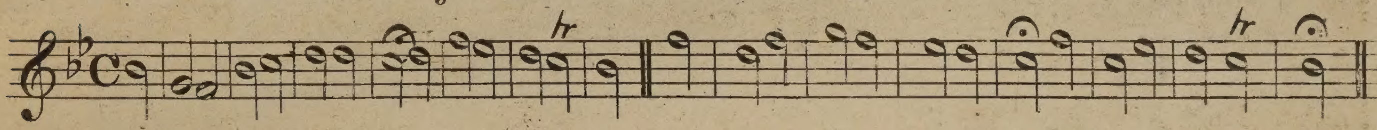
§ 24.

Though there are many chords which have not been introduced in the course of this essay, yet the principal chords are given; these will be found sufficient for the Student till by practice he has made considerable progress in harmony and composition. Let him peruse the works of the great masters, and observe how and where this or that progression is employed. He must make himself thoroughly acquainted with the progressions in § 20, in all the keys, and then try whether he cannot invent other imitations. As these progressions usually occur in the middle of a composition, he has only to learn to combine them in a proper manner. He must avoid intermixing in his productions notes of all the different degrees of value, as first triplets, then demisemiquavers, then crotchets &c: as this destroys the unity of character so essential to a composition. He must not however pass to the opposite extreme and employ only one kind of notes, but must change from one species to another in a rational & pleasing way. Rules for this purpose would be superfluous. Let him notice & imitate the course pursued in the compositions of others.

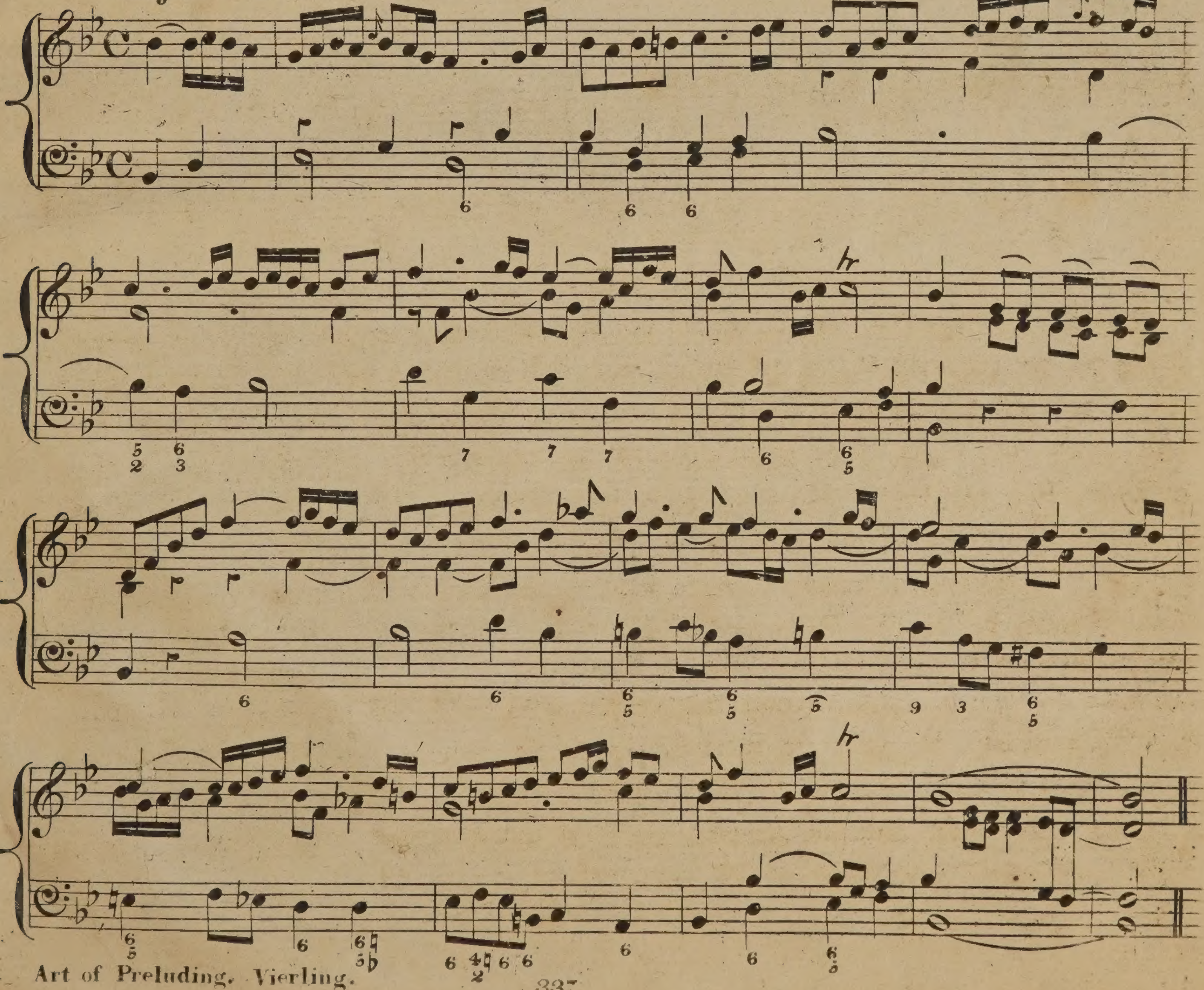
№ 25.

The student will derive considerable advantage from the practise of varying and embellishing the notes of any simple known melody, a psalm tune for instance, in an agreable and ingenous manner. The usual bass may be retained, or it may be varied to suit the alterations made on the melody. Here it is necessary to observe that every note of the tune must invariably be the accented note that the hearer may be able to follow the air in idea.— We shall add an example of this kind founded on a choral melody, or German Psalm tune.

Psalm Tune· as a subject for variation & embellishment.



Subject varied.



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